

# THE ATHENÆUM

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No. 4276.

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PRICE  
THREEPENCE.  
REGISTERED AS A NEWSPAPER.

## Lectures.

### UNIVERSITY OF LONDON.

The following ADVANCED COURSES OF LECTURES, to which admission is free, will be delivered:—

1. CRIGHTON MEMORIAL LECTURE.—'The Constitution of the Later Roman Empire.' By J. B. BURY, Litt.D., LL.D., F.R.S., Fellow of King's College, and Regius Professor of Modern History, Cambridge, at UNIVERSITY COLLEGE, GOWER STREET, W.C., on FRIDAY, November 12, 1909, at 5 P.M. (No Tickets required.)

2. 'Convention, Imitation, Tradition, and Suggestion in Education.' by JOHN ADAMS, M.A., B.Sc., University Professor of Education, at the LONDON DAY TRAINING COLLEGE, 80THAMPTON ROW, W.C. EIGHT LECTURES on SATURDAYS at 11.30 A.M., beginning OCTOBER 2, 1909. (Tickets from Prof. ADAMS.)

3. 'Parcell Studies,' by Sir FREDERICK BRIDGE, M.V.O. Mus. Doc. M.A. King Edward Professor of Music, at the UNIVERSITY, SOUTH KENSINGTON, S.W., on NOVEMBER 3, 1909, and FEBRUARY 2, MARCH 2, and MAY 4, 1910, at 5 P.M. (Tickets from the Undersecretary.)

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## LITERATURE

*A Beau Sabreur: Maurice de Saxe, Marshal of France, his Loves, his Laurels, and his Times.* By W. R. H. Trowbridge. (Fisher Unwin.)

THE key-note of Mr. Trowbridge's latest book is to be found in a passage wherein it is set down that "in the long run individuals are always more important and more interesting than events." This is not the place to discuss so controversial a proposition. But, to take the author on his own ground, whilst it may be admitted that Saxe's personality is of at least equal interest to his military career, it cannot be denied that he was above all things a great soldier. Now here, it seems to us, the narrative put into his mouth does not, despite its vivacity, altogether succeed in giving the right impression. We hear plenty about the Beau Sabreur's "loves" and "times," but not enough in proportion about his "laurels."

The method chosen with the view of revealing Saxe's personality and the atmosphere in which he lived—that of a fictitious autobiography—depends for its success, as the author remarks, upon the skill of the writer: for his own part he disclaims having attempted anything but "a veracious and popular record." As to the veracity, if we leave out of account the consideration hinted at above, the claim may probably be conceded; and for the rest, we have found the book readable throughout, and piquant in places.

The period of composition seems a little uncertain, for at p. 306 the writer laments that at fifty he is already old—and that this is not to be taken approxi-

mately appears from the context, where Löwendahl is described as "only four years" his junior; whilst on p. 333 we read: "I shall only be fifty-five next roses, but shall I smell them?"—which he did not. Though these passages are pretty close together, the discrepancy might easily be explained. But is it credible that a veteran soldier should describe an ensign as carrying a gun (p. 111)—the reference being to his own first campaign as a youth in his early teens? Again, whilst it may easily be believed that a French Marshal of German extraction, although he had mixed in the highest Parisian society (including the circle of the Regent Orleans), should have been under the impression that "the Grande Mademoiselle fifty years before had preferred the disgrace of a *mésalliance* with the Duc de Lauzun to the honour of sharing the throne of the Emperor," would not the military studies of the author of 'Mes Réveries' have prevented his regarding the battle of Poitiers as a French victory (p. 291)?—and would an eighteenth-century writer have compared the advance of the English column at Fontenoy to the slow movement of "a glacier"? He might perhaps be allowed the use of the expression "temper despotism with epigrams" to point his comparison of the French with the Russians, who "temper theirs with revolution"; but "après nous le déluge," which he puts into the mouth of Louis the Well-Beloved, was really an utterance of the Pompadour. Saxe's spelling, as we know from his reply to the Académie's offer of election ("Cela mire com une bag a un cha") was pre-eminently faulty, and little slips like "viola" and the Abbé "Maringy" (though probably undesigned) may be allowed to be in character. Yet one may justly protest against the English "editor's" "Macænas," his "distardly," and his "dithyram," and object to the careless composition which passes such phrases as "combined to" and "accused with." As to the rare foot-notes which begin to appear towards the end of the narrative, that on the Chevalier Mirabeau (p. 320) is not sufficiently precise, since there was another "younger brother" of the Marquis, who was in his youth also known as "the Chevalier." On the other hand, those regarding Saxe's Parisian epithet of "Hermann," and his conduct towards Madame Favart (Mr. Trowbridge adopts the milder view as to his culpability, and is reasonably sceptical as to the lady's real conjugal merit), are both informative and interesting.

Mr. Trowbridge's "Beau Sabreur" is wonderfully well-informed as to his maternal ancestors, the Königsmarcks, and very frank in his opinion of his father. He calls Augustus the Strong lazy, good-natured, equanimous as a general, "a mediocrity as king, but at least a splendid one"; "if he had the vices of a Musulman he had also the virtues of one." He is of opinion that scandal exaggerated the number of his bastards, "and that not above fifty of the three hundred and fifty-four were entitled to

the distinction they coveted." The Court of Dresden and Warsaw, with all its splendour, "was really as Gothic" as those of Berlin or Hanover. Its master became dangerous after dashing off a few bumpers, and when roused had been "known to throw many a man through the window, who fell on the pavement to rise no more!" Justice is done to the abilities and untiring energy of Aurora von Königsmark, though a note is deemed necessary to call the reader's attention to the calmness with which her son took her decease. She was certainly not the least remarkable of her race.

Maurice tells us of himself that he shared with his father the art of pleasing besides bearing a strong personal resemblance to him. Like the Saxon-Polish king, he could bend horseshoes and perform similar feats of strength, and was found irresistible by women. In repelling the charge made against him that he had obtained a *lettre de cachet* to punish Madame Favart for her desertion of him, he puts forward "the humanity I have ever sought to display in war," and apostrophizes himself thus:—

"Foreigner, Saviour of France, friend of the King and Madame de Pompadour, uncle of the Dauphine, frank of speech, contemptuous of the incapacity I see all around me in high places, idol of the army and the masses, covered with glory and bounties—behold the materials out of which my enemies are made!"

And he adds, "I am no saint, but I am neither a liar nor a cur."

Mr. Trowbridge perhaps goes too far when he attributes entirely to the irregularity of his hero's birth the romance of his life and his personal fascination. This would be to ignore the military genius which was recognized not only by France and Saxony, but even by the great Frederick himself. It is true, as has been pointed out, that Saxe was seldom matched against commanders of ability; and his exploits at Prague may have been exaggerated. But his 'Réveries' have been highly estimated by competent judges, and his strategy, with its combination of caution and daring, no less admired. The daredevil youth who had been rebuked by Marlborough for confounding rashness with bravery became in time "the most prudent and cautious of men," shunning risks with as much determination as he had formerly sought them, and reserving audacity for the campaigns of love. He prided himself that no general got more out of his men, for, unlike most contemporary commanders, he not only maintained strict discipline, but also attended carefully to the wants of the private soldier. "A saying of mine was current in the army that I would rather lose time than a grenadier, since the former might speedily be recovered, while the latter required twenty years to form." As to the officers, he is made to say: "The only favouritism I have ever shown has been to intelligence, bravery, and experience."

Saxe combined a taste for the theatre with his devotion to arms, and had his travelling troupe in attendance whilst

on campaign. The day before the battle of Raucoux he gave orders to his theatrical manager, Favart, to have a song composed for the evening, in which the coming action was to be announced. When the charming Madame Favart, who sang it, observed the astonishment of the audience, she put in the explanation: "To-morrow the theatre will be closed for battle, and will re-open the day after to-morrow with 'Le Coq du Village'" — surely the most singular "speech" ever addressed to an audience, and apparently not the least well received.

Besides numerous passing amours, Saxe inspired at least one *grande passion*, that of Adrienne Lecouvreur, over whose amiability and charm he waxes eloquent in this autobiography. The sudden and rather mysterious death of the great actress was believed by many contemporaries to be due to the jealousy of a great lady, but is now held to have been the result of a natural cause. The Tsarina Anne, when Duchess of Courland, also had a decided *tendresse* for the brilliant soldier of fortune, who, however, could not make up his mind to wed a woman whose cheeks were like Westphalian hams (so he is represented as putting it), and so lost his chance of a throne far more exalted than the precarious one he was seeking. Saxe declares that he was never wholly cured of the "throne fever" he caught in Courland; but he was unable to concentrate his energies sufficiently to do justice to his ambition.

It is rather curious that Mr. Trowbridge omits from his hero's autobiography the smallest reference to that triumphant day in his career, five years before Fontenoy, when the Comte de Saxe was rowed to Admiral Matthews's flagship off Toulon, and feasted on board in company with the Kings of England and France. Surely that was an opportunity lost. We may also note that in one account of Fontenoy Saxe, so far from calling the man a coward who had declared the day lost and imploring the King to stay where he was (as he does in the present narrative), is represented as advising Louis and the Dauphin to cross the Scheldt for safety. Louis XV. seems to have thoroughly appreciated the victor of Fontenoy; he rewarded him munificently, and supported him against powerful Court cabals. He wished even to have him buried at St. Denis, an honour which was impossible, if only because the illustrious adventurer had not been reconciled to the Roman Catholic Church.

A final word of praise should be given to the striking cover and well-reproduced illustrations which enhance the engaging qualities of the text.

#### *The Advertisements of 'The Spectator.'*

By Lawrence Lewis. (Constable & Co.) In the Introductory Note which Mr. G. L. Kittredge has contributed to this volume he expresses the certainty that Chaucer would feel more at home than Addison in the London or the Paris or the New York of the present day. It

seems to us that the falsity of this view is demonstrated on every page of the book that Mr. Lewis has had the happy inspiration to compile. If anything could bring home to us the essential solidarity that exists between the life of our forefathers a couple of centuries ago and that which we are now leading, it would be a perusal of the advertisements which then, as now, filled the outer pages of the newspapers. Allowing for some slight archaism in language, we find that the people who wanted to let or sell their houses and estates, the publishers who endeavoured to sell their books, the persons who desired to recover their stolen property, to attract pupils to their schools, and to sell their silks and merceries, employed exactly the same means of apprising the public of their wishes as they do at the present day. The advertisements of cosmetics and quack medicines show that our ancestors, male and female, were just as anxious to spoil their complexions and to ruin their stomachs in the days of Queen Anne as are the fine ladies and club colonels in those of King Edward VII. Infallible cures are recommended for the "vapours" or the "hypo" just as we are flooded with nostrums for "nerves" at the present time of writing. One point perhaps marks a difference in habit. Though our ancestors loved entertainments of every kind, and were not averse to taking a hand at "Bert, Whisk, Bassett, Picquet, or Ombre," when occasion arose, there is little evidence that the outdoor games and sports which are the principal preoccupation of the modern Englishman played more than their commensurate part in the lives of the contemporaries of Marlborough. Life was too serious, when the French king was scowling across the Channel, to be frittered away upon such diversions.

Except in so far as human nature remains human nature throughout the ages, there is nothing in this to recall the life that Chaucer depicted. There were no publishers in his time, and one of Mr. Lewis's objects is to show how superior the publishers—and incidentally the writers—of the present day are, in the matter of ethics, to their predecessors. Advertisements, as most people know, are a large source of profit to newspapers, and Mr. Lewis has not much difficulty in showing that after the stamp and advertisement taxes began to be levied in 1712, the number of advertisements in *The Spectator* decreased to such an extent that it was impossible to keep up the paper except at a pecuniary loss. It is true, therefore, to say that *The Spectator* was killed "by Act of Parliament," though there were other contributory causes, such as the waning of the popularity of the "short-faced gentleman," which is adduced by Macaulay as a reason for the discontinuance of the paper. In order to support a falling circulation and attract advertisements, it is possible that the business department of the journal may have induced contributors to condescend to "puffery" in their articles; but it is difficult to believe that Addison

wrote his series of seventeen critiques on 'Paradise Lost' with the ulterior motive of promoting the sale of Tonson's edition of Milton's epic. We do not believe that Addison was quite the Aristides that Macaulay's prepossessions would lead us to suppose, but we are sure he was incapable of prostituting his literary powers. And until we know the exact relations in which Buckley, the publisher of *The Spectator*, stood with Steele, the editor, and Addison, the principal contributor, we think it scarcely fair to presume that the ethical standard of those eminent men was so much lower than our own as Mr. Lewis seems to think.

To readers of *The Athenæum* the literary advertisements of *The Spectator* will chiefly appeal, and they possess some bibliographical interest. Mr. Lewis observes that a favourite subject for discussion has been in what form was first published the story of Alexander Selkirk, or Selcraig, and he states that it has been generally supposed that the first printed narrative of Selkirk's adventures was contained in Capt. Woodes Rogers's account of his 'Voyage,' which was advertised in *The Spectator* as about to be published on Thursday, June 26th, 1712. It has, however, long been known to students of Defoe, although it is announced as a piece of news by Mr. Lewis, that the first mention of Selkirk occurs in a book which was also advertised in the same columns, the 'Voyage to the South Seas, and round the World,' by Capt. Edward Cooke, who was Rogers's second-in-command in what was known as the Acapulco voyage. The first volume of Cooke's work was published on March 27th, and the second on June 14th, 1727. Capt. Woodes Rogers's book is comparatively common, while Cooke's is excessively rare, the second volume being as seldom found as an early 'Pilgrim's Progress.' It was not, however, due to this fact that Rogers has generally had the credit of being the first to proclaim Selkirk's story to the world. He had the foresight to give many interesting details of Selkirk's life on the desert island. In Cooke's narrative these details scarcely take up half a page, while in Rogers's 'Voyage' they occupy five pages, and it was undoubtedly from the latter source that Steele borrowed the description of the solitary exile which he published in *The Englishman*. Other interesting announcements are those of the first edition of Pope's 'Essay on Criticism,' and of Swift's two pamphlets, 'The Conduct of the Allies' and 'Remarks on the Barrier Treaty,' which prove that politics did not affect the conduct of the advertisement department.

The book is neatly and carefully printed by the Riverside Press, and is illustrated by a drawing from a photograph of an original sheet of *The Spectator*. In a volume hailing from an American press, though bearing also an English imprint, we presume that "libelous" is not a misprint; but 'The New Atalantis' (not 'Atlantis,' p. 22) was Mrs. Manley's own spelling of the title



of her book, and it is difficult to understand Mr. Lewis's reason for printing "Mrs. Johnson and Mrs. Dingley" (p. 40). It was usual at the time *The Spectator* was in circulation for unmarried ladies to bear this affix, and it evinces a want of gallantry to make a groundless distinction between Stella and her friend.

*The Travels of Peter Mundy in Europe and Asia, 1608-1667.*—Vol. I. *Travels in Europe, 1608-1628.* Edited by Lieut.-Col. Sir R. Carnac Temple. (Hakluyt Society.)

IN Mr. W. P. Courtney's article on Peter Mundy in the 'Dictionary of National Biography' (1894) attention was drawn to the value of his huge MS. volume of travels, which was commended to the notice of the Hakluyt Society; and when, a few years later, Mr. William Foster, who had inspected the MS. at the Bodleian Library, furnished Sir Richard Temple with an abstract of its contents, the latter, with characteristic enthusiasm, determined to undertake the editing of the book for the above-named Society; and in the present volume we have the first-fruits of his labours. That a work such as Mundy's should have remained so long buried in obscurity is certainly matter for surprise. It is curious, too, that so little is known about Mundy himself. However, by means of patient research Sir Richard Temple has been able to unearth some information, which, with descriptions of the various manuscripts of the whole or portions of Mundy's work, in the Bodleian, British Museum, and India Office Libraries, he has embodied in his interesting Introduction.

Mundy began his journeyings at an early age, for about 1608, when he was about twelve years old, his father took him from his home at Penryn in Cornwall to Rouen, where he stayed a month; and after returning to England he was again sent to France, this time to Bayonne, in order to learn the French language. Having remained at Bayonne a year, young Mundy returned home in 1610; but in May, 1611, was off again, this time for a more lengthened period. He tells us that he went to London with a Capt. John Davis, whom he served as "cabin boy" on several voyages to Spanish ports, being then left at Sanlúcar (the port of Cadiz), where he spent a couple of years, going thence to Seville, visiting Ayamonte, besides Castro Marim and Tavira in Portugal, and returning to Seville, where he lived two years more, "and in that tyme attained the Spanish Tongue." From Seville he returned to London with his first master Capt. Davis. The reason of young Mundy's lengthy stays in France and Spain is to be found in the fact (though he does not tell us so) that his father (with his uncle) was engaged in the pilchard trade; and as at that time France and Spain took large quantities of the Cornish fish pickled and dried, it seems likely that Richard Mundy wished to employ his son as a "commercial traveller"

in the business. That he was so employed in 1621 he informs us in Relation III.

Within a fortnight of his return home Mundy was off again, this time on a voyage to Constantinople in the Royal Merchant with James Wyche, one of the large family of twelve sons and six daughters of Richard Wyche, of whom details are given in an appendix, and with many of whom Mundy was on terms of friendship. In what capacity he served Mundy does not tell us, nor when the ship sailed. Sir Richard Temple (on what authority does not appear) places Mundy's return from Spain to London in January, 1617, and his departure thence in the same year; but this cannot be correct, since one of the extracts from the Court Book of the Levant Company that Sir Richard prints in Appendix C speaks, on December 16th, 1616, of the "departure" of the Royal Merchant as an accomplished fact. Of this voyage and his three years' stay in Constantinople Mundy made no notes; but on his return to England in 1620 he wrote from memory a summary account of these and his earlier travels, adding to and revising this at later periods. This summary forms Relation I. of his work. In addition to details regarding "Roan" and "Bayon" in France, and Sanlúcar, Seville, and other places in Spain, we have a description of the voyage along the Mediterranean, with the various places passed and stopped at, such as Leghorn, with its pictured house-fronts; the volcano of Stromboli; the island of Zante, "from whence we have Currence"; Scandaroon or Alexandretta, "very unwholesome.... lying in a great Marsh full of boggs, foggs and Froggs"; and finally Constantinople, concerning which city he says, "I took no notice of any thing untill my departure thence, and what I have don since is but course and Coursary." Therefore, to eke out his lack of information, he quotes (in his own fashion, with emendations and omissions) from the works of Edward Grimston, Thomas Gainsford, and George Sandys. These passages, in their correct form, Sir Richard Temple gives in an appendix.

During the second year of Mundy's residence in Constantinople James Wyche died of smallpox, whereupon our author took service with Lawrence Greene, a director of the Levant Company. In the early part of 1620 Paul Pindar, the British ambassador at Constantinople, was replaced by Sir John Eyre, and accordingly set out, on May 6th, on a journey across Europe to London, Mundy, by permission, being one of the company. Of this journey of 1,838 miles, which forms Relation II., we have a full itinerary.

Of his doings during the next seven years Mundy furnishes scant details "recollected by memorie," in his third Relation (which is the last given in this volume). As mentioned already, in the summer of 1621 he went to Seville with pilchards; and on his return he covenanted with Richard Wyche "to serve him five yeares, on certaine Conditions." In April, 1625, he was sent to Spain with one

Henry Davis by his master and others, "undertakers of a Contracte with the Kinge of Spaine's Comissioners for a great quantitie of Copper to be delivered in Spaine att a certaine price and att certaine sett tymes." (No information regarding this contract has been found by the editor.) The travellers rode post-haste in seven days from Dieppe to Irun in Guipuzcoa, changing horses twenty times or more a day, "a very painfull employment to one not accustomed for the first two or three dayes." At San Sebastian Mundy found George Wyche in prison in connexion with the contract (he was still a prisoner three years later), and accordingly went on to Valladolid "to follow a suite then dependinge in the Chauncery there, concerning the Copper business aforementioned." Some account is given of Valladolid and other places in Spain.

On his return to England Mundy found his master very ill with dropsy, and soon afterwards Richard Wyche died. After a short stay at home Mundy visited St. Malo and Jersey (probably on business), and then, "desirous of employment, as also to see forraigne countries," in 1627 he came to London and obtained a position as under-factor in the service of the East India Company. With his travels in Asia future volumes will deal; meanwhile, as Sir Richard points out, "before he set out on his first voyage to India, at the age of about thirty, he had covered, according to his own reckoning, 25,312 miles." Interesting as are Mundy's relations, their value has been greatly increased by the numerous foot-notes, giving pertinent extracts from printed works and manuscripts; while the appendixes contain further valuable matter concerning these travels. A better editor for a work of this kind than Sir Richard Temple could not be found; and his faculty for unearthing information is unusual. For example, in Appendix D we find an account of the Levant Company and its agents at Constantinople in Mundy's time, the ambassadors Paul Pindar (1611-19) and Sir John Eyre (1619-21). When this was written Dr. Epstein's useful little work on 'The Early History of the Levant Company' (1908) had not been published, or it would certainly have been referred to; but a comparison of the two shows that Dr. Epstein has overlooked documents in the Record Office that would have saved him from some errors in his book, such as the following (p. 212, n. 1):—

"Edward Barton remained ambassador until his death, January 1st, 1597. I have been unable to discover whether he was succeeded by any one before Pindar, or whether Pindar was his direct successor. Pindar is first mentioned in the minutes under date November 4th, 1614. But as the minutes of meetings before 1614 are lost, it is impossible to say when he was appointed."

By means of Mundy's journal also Sir Richard is able to correct two mistakes in the notice of Pindar in the 'Dictionary of National Biography,' one relating to

the time when he returned to England, and the other to the date of his knighthood. In other appendixes are given extracts from Blount's 'Voyage into the Levant' (from which Mundy quotes), Des Hayes's 'Voilage de Levant,' and the MS. notebooks of Richard Symonds (who travelled from Dover to Turin in 1649). Among other persons who have helped the editor with information is the veteran Sir Edwin Pears, an almost unrivalled authority on all that relates to Constantinople. Good Homer sometimes nods, however; and it is surprising to read in a foot-note on p. 191:—

"Mr. Edwin Pears remarks that Mundy's statement as to the residence of Pindar at Pera is interesting, because the earlier ambassadors had resided at Karabali."

But Richard Wrag, in his 'Description of a Voyage to Constantinople and Syria,' printed by Hakluyt (new ed., vi. 94-113) says, referring to the year 1593: "You must understand that all Christian ambassadors have their dwelling in Pera where most Christians abide."

Even the editor himself is not free from an occasional nod, as when, in a foot-note on p. xviii of the Introduction, commenting on the statement of Mundy that the Seine "att Newhaven runneth into the narrow seas," he says:—

"I can find no record at this period of any other name but Hâvre de Grace for the port at the mouth of the Seine. Still, as the town was not a century old when Mundy visited it, having been founded by Francis I. in 1516, it is just possible that, in his day, it was known to Englishmen as the New Haven. The Sussex port, now called Newhaven, was then the village of Meeching, and possessed no harbour."

If Sir Richard had referred to the indexes in the new editions of Hakluyt and Purchas, he would have found that all the writers there who refer to the French port, from 1583 to 1612, call it by no other name than Newhaven.

In describing the visit of the new and retiring ambassadors to the "gran signior" Mundy says (pp. 36-7):—

"Then was there a Turkish bankett, or meal, prepared for the attendants (on the floore), with which wee had noe sooner don, but our attendants (Turcks) fell to scrambling and catchinge of what was left, that, in a manner, they tumbled one over the others Nose in a platter of Peelow, perhaps!"

In a foot-note the editor refers to similar descriptions by Della Valle and Du Loir. He might have added a reference to the description by Wrag (*u.s.*), who, however, has plagiarized wholesale from the account of William Harborne's 'Ambassage' (1583) in Hakluyt (new ed., vi. 100). In the foot-note on the caramoussal also (p. 38), a reference might have been made to the picture of 'A Turkish Caramuzzal' given at p. 136 of vol. vi. of the new edition of Hakluyt.

There are some early instances of words in this book, such as "arches," for the Grecian Archipelago, on p. 167 (in 1616, the earliest example in the 'New English Dictionary' being of 1626). The word

queried "grasse" on p. 234 should perhaps be "fosse." The "vine of Pera" spoken of in the extract from Gainsford (p. 190) is unintelligible. It appears so in both editions of Gainsford's book, but, as the word occurs at the beginning of a line, it looks as if the first two letters of "towne" had fallen out in the composing, and the printer, to make sense (!), had altered the remaining letters to "vine." Blount's expression "built in the old Gentilisme" (p. 155) seems rather to mean "built in heathen times" than, as the foot-note explains it, "in the style of gentilism, or like a pagan temple."

In addition to a facsimile of the author's title-page, in which he calls his work 'Itinerarium Mundii' (evidently a pun), reproductions are given of two of Mundy's drawings—one, a gruesome picture of "Punishments used in Turkie: stakeinge, gaunchinge, drubbing or beating of the feete," these being described with horrible detail; and the other showing "Three severall sorts of swingings," which are also described, and regarding which Sir Richard Temple remarks:—

"In no other contemporary writer on Turkey or the Turks have I found any allusion to the very common Oriental pastime of swinging, although the various modes of punishment receive full attention and are described in detail."

Three maps are also given—of Mundy's routes in Turkey, Italy, and France respectively, in which every place mentioned by the writer is shown. The Index is excellent.

#### *Dictionary of National Biography.* Vols. IX.—XIV. (Smith, Elder & Co.)

In our last notice of the progress of the new issue of this admirable work we attempted to ascertain to what extent an adequate revision of the text, including the lists of authorities, had been carried out, and we cannot conceive on what grounds such an attempt can be described as unfair. The results of that examination clearly showed that this revision had not been made, in certain cases, with the thoroughness and critical ability which were distinguishing features of the original undertaking. Without venturing to assert that an exhaustive revision of this monumental work was essential to a reissue, we believe that we are justified in our earnest contention that such an opportunity for bringing the whole work as far as possible up to date should not have been neglected. The later of the two editors and his learned assistant are still at work in the world of criticism; a large proportion of the brilliant staff of original contributors was happily still available, and it may fairly be assumed that means could have been found to ensure their active co-operation in such a revision. A list of desiderata might easily have been compiled from the published literature of the last twenty years.

With this assistance at hand, or within reach, an adequately revised edition might have been published, which would not

only have maintained the very high reputation of this national dictionary, but would also have obviated the immediate necessity for further revision by other hands. The desirability of correction seems to have been recognized by those responsible for the present issue, but we must once more insist that the revision has been carried out only to a partial extent and in a rather half-hearted manner. We are, however, glad to find that in the further sequence of volumes now under notice greater efforts appear to have been made to comply with the requirements of modern students. Unfortunately, the efforts are still somewhat spasmodic, and no consistent or methodical plan of revision seems to have been adopted. As we might have expected, the excellent articles contributed by Dr. Sidney Lee are usually brought well abreast of current learning, while those contributed by several of his most able collaborators have been enriched by useful additions or corrections. In other cases writers of the highest ability appear to have had no opportunity for revision or to have neglected an opportunity that may not soon recur.

In the case of articles by writers now deceased or no longer at work, little or no effort seems to have been made towards editorial improvements. Finally, many names that were regrettably omitted from the first edition have not yet been inserted; and the contents of the "Supplementary Volumes" have not been incorporated in their proper sequence. In order to give force to our objections we will cite a few instances chosen at random.

In the first place, it might fairly be assumed by busy students that at least the corrections that have been specifically noted in various quarters would be incorporated at the earliest opportunity. This, however, has not always been done. Instances in point may easily be found in the pages of a single journal. A correspondent pointed out in *The English Historical Review* (xii. 312) that "neither the author of the life of Hedges (Sir William) in the 'Dictionary of National Biography' nor Sir H. Yule, the editor of 'Hedges' Diary' for the Hakluyt Society, had ascertained the dates of the beginning and end of his mission," and proceeded to supply approximate dates from the State Papers and other contemporary sources. In the following number of the *Review* (xii. 523) another correspondent supplied the actual dates from the Foreign Office archives. In the same *Review* (xvi. 292 sq.) Mrs. Ionsdale Ragg stated with regard to the alleged pecuniary embarrassments of Anthony Hungerford's father, that "the writer of his life in the 'Dictionary of National Biography' repeats this assertion without examining or proving it," and went on to prove the improbability of this assertion from the original MS. of Hungerford's 'Memorial.' In an interesting communication respecting Sir Christopher Myngs, Prof. Firth noted in the *Review* (xiv. 536) that "Prof. Laughton, quoting



(a passage in Pepys) in the 'Dictionary of National Biography,' regrettably adds that the particulars of his service there [West Indies] have not been preserved." These particulars Prof. Firth was able to supply from a Bodleian MS.

In none of the above cases has any emendation or improvement of the original articles been attempted in the 'Dictionary,' and many similar instances could be mentioned; yet the necessary revision could have been accomplished by means of an hour's study of the 'Index' to *The English Historical Review*. On the other hand, there are cases in which the publication of later authorities has been carefully noted in the edition before us. Thus under 'John of Gaunt' and 'Humphrey, Duke of Gloucester,' the indispensable monographs of Mr. Armitage-Smith and Mr. Kenneth Vickers are duly posted, as are Mr. Dodge's work on 'Piers Gaveston' and the *English Historical Review* article on 'Hodson of Hodson's Horse.' In a few cases, too, the benefit of a doubt may be extended to the plan of the revised 'Dictionary,' when the discovery of a new source has approximated closely to the publication of our authority, as in the case of Mr. Wade-Evans's contribution to the study of 'Howel Dda' or Miss Fox's paper on 'Elizabeth, Lady Hoby.' In many other cases, however, the authority of the 'Dictionary,' even when not specifically impugned by new discoveries, has not been apparently strengthened by their inclusion. Thus no notice has been taken of Prof. Liebermann's communication to *The English Historical Review* (xvi. 328) respecting Lanfranc's attitude towards the anti-Pope, Clement III., in the reissue of the article on the English Primate, nor of the recent contributions by Dr. Holland Rose and other writers to the vexed character of Sir Hudson Lowe. But still greater importance attaches, in our opinion, to the question of the issue under a current date of a purely historical estimate of English kings which ignores the studies published during the last fifteen years.

This is strikingly manifested in the case of the articles on the Henries. Thus the epochmaking discoveries of Dr. Round, Maitland, Prof. Liebermann, M. Delisle, and other scholars, which, we are often told, have virtually necessitated a revision of our best authorities, are calmly ignored in the "Lives" of Henry I. and Henry II. To read the authors' commentaries on the 'Leges Henrici' or the 'Cartæ Baronum' must now provoke a smile. Even the edition of the 'Select Charters' to which we are still referred proves to be long since obsolete. It is the same with Henry III., where Abbot Gasquet's work is not referred to; whilst the admirable article on Henry IV. mentions at the end the first volume only of a new history of the reign by Mr. J. H. Wylie.

In conclusion, we would add, in explanation of the remonstrance that we have ventured to express with regard to the somewhat unsatisfactory revision of

a work of extraordinary merit and national importance, that we are only concerned to vindicate a principle for which we have contended on other occasions—that in the case of every dictionary or encyclopædia a reissue after the lapse of many years should be brought up to date in the interests of the students for whose use it is mainly intended. Whatever toleration may be extended by custom to the casual reissue of works of a literary character, a dated work of reference which reiterates scientific or historical facts at variance with new discoveries, or which omits the mention of new facts or events which have been duly recorded, cannot be regarded as worthy of English scholarship.

#### NEW NOVELS.

*Diamond cut Paste.* By Agnes and Eger-ton Castle. (John Murray.)

IN reading Mr. and Mrs. Castle's latest novel one has the perhaps erroneous impression that it has been designed with a view to the stage. Certainly it "cuts up" dramatically, if one may use that phrase. Judged as a comedy of manners, it should be a success; but from the point of view of fiction it has many shortcomings. The characters, for example, are too conventional, and the Dowager Lady Ennisworthy is from an old cliché. The mincing adventuress also, Mrs. Lancelot, known as Emerald Fanny, would be more convincing on the boards than in the pages of a novel. The minx has her originals in life, but we have read of her also too often. The authors are at a little too much pains to impress us with the importance and significance of the Ennisworthy circles; but it is impossible to deny the conviction and enthusiasm with which they write, and we are glad to scrape acquaintance with such fine people under such chaperonage. Mr. and Mrs. Castle never leave the impression of discounting their own work; they are invariably conscientious and careful, and take a pride in their craft. We hope to see a dramatic version of this story.

*The First Round.* By St. John Lucas. (Methuen & Co.)

AFTER a good deal of preliminary experiment Mr. St. John Lucas has found himself. This is unquestionably his best book, and it is a very good book indeed. He has matured in experience, and the defects of youth have disappeared; his talent is now ripe and generous. We have no hesitation in placing this sane, wholesome and broad-based story among the chief novels of the year. The title gives the ground, and also gives the suspicious reader pause. The "First Round" is the first round with life, and Denis Yorke's history ends, we gather, as far as this book is concerned, about his twenty-first year. We hope to see him fighting his second round. We have mentioned the suspicious reader merely because a book of nearly 500 pages

engenders a thought of dullness when it treats of youth. But there is no dullness here. Mr. St. John Lucas leaves off when we are so far from being bored that we want more. His views are broad and catholic, and he expresses them through the action of his characters, as is requisite.

The earlier chapters, devoted to school-life, give a compendious summary of public-school life which is admirable. It is written neither by a schoolmaster, nor a pedant, nor a sentimentalist, nor a glorified schoolboy. The subsequent chapters deal consecutively with life in a provincial town, and London life in art and musical circles. Both are rendered with knowledge and sympathy, and above all with humour. The characterization is excellent, and we would single out the portraits of the little budding Hebrew attorney, Yorke's impossible and well-meaning father, the artist's model, the musical hack, and the prig Lenwood. But among so many well-drawn characters it is difficult to distinguish. We hope that this marks the beginning of a new career for Mr. Lucas, and we think it does.

*The Path to Honour.* By Sydney C. Grier. (Blackwood & Sons.)

IN this excellent combination of warlike interest with a piquant contrast between two young men in love the author shows that she has by no means exhausted the fertility of her Indian fields. Under the names of the principal actors it is possible to trace such figures as Herbert Edwardes and Taylor, Dalhousie and the Lawrences; while the charming Lady Cinnamon recalls the lady of Badajos, and the romance of Sir Harry Smith of Aliwal. The campaign of Charteris and Gerrard closely suggests the fighting round Multan; the military movements throughout are handled with clearness; and many of the incidents will cling to memory. The atmosphere of the East saturates the book.

*Great Possessions.* By Mrs. Wilfrid Ward. (Longmans & Co.)

MRS. WARD has the born story-teller's faculty for commanding the attention of her readers, and is in addition endowed to a high degree with the more subtle gift of graceful and sympathetic writing. The result is a book of unusual charm and interest, having for its central theme a moral problem of a different order from those generally affected by modern novelists. The great temptation of the heroine arises from a series of strange chances which, contrary both to law and equity, have placed her in possession of a large fortune; and the effect upon her nature is worked out with much power, yet in a wholly human spirit. The characters are, almost without exception, well drawn—the clerical types in particular, though varying widely, being all in their different ways delightful. Perhaps only those of the author's faith can enter into her

enthusiasm for the life of "contemplative" devotion; but there is little else to jar the feelings of those outside the Roman Catholic Church.

*The Paladin.* By H. A. Vachell. (Smith, Elder & Co.)

MR. VACHELL describes his subject as "beheld by a woman of temperament," and she it is who makes the story interesting, for romance gains little by the reflection of so commonplace a type as that of the paladin—a young man brought up to believe himself a great deal more than the stupid good fellow he really is. When an opportunity of playing the hero occurs, he makes a tolerable success of it, but owing to a fatal habit of marking time, fails in his legitimate love-suit. Later he succeeds to the peerage, and is married by a lady of the Jollity Theatre. The marriage turns out a failure, and the wife, becoming seriously ill, is taken to a nursing home, where she is tended by the woman of temperament, who, after battling alone in various callings, has found work as a nurse. A foil to the paladin is provided in the doctor in attendance on the case, and thus a dramatic situation is created, of which good use is made. The study of the paladin is admirable, and two pairs of women and men are vividly contrasted.

*The Red Room.* By William Le Queux. (Cassell & Co.)

MR. LE QUEUX's hero, the unoffending proprietor of a Chiswick garage, is early caught up into the whirl of international politics, and reduced to a state of frantic bewilderment—in which condition of mind the reader is likely to participate—before the tale is half told. Murder, having Sussex Place, Regent's Park for its scene, and a distinguished man of science for its supposed victim, is the starting-point of a mystery cleverly thought out and admirably sustained, with no lack of baffling detail. The solution, however, seems inadequate and somewhat perfunctory. As a welcome departure from tradition, we are introduced to no arch-villain; but the disturbing functions of such a one are competently discharged by a secretive personage, "anxious" and "intellectual-looking," whose machinations, albeit they are prompted by the loftiest motives, inspire dark doubts at every turn.

*Influences.* By Paul Methven. (Chatto & Windus.)

WHEN John Fane, a popular dramatist, who for some reason is alluded to as the "Cynic," marries a young girl from a Cornish parsonage, he expects her to remain the Vision Beautiful of his fancy, and is unreasonably surprised to find that she has a passionate craving for pleasure and society. Since he persists in detaining her in Cornwall, she falls an easy prey to Mr. Harry Carstairs, whose

mission it is to carry off his friends' wives on board his yacht. His efforts are not usually successful, and on this occasion he breaks his neck down the companion ladder at the critical moment. Some melodramatic situations ensue, however, before the Cynic can be persuaded that his wife has been faithful to him in fact, if not in intention. It is, happily, an unreal world to which Mr. Methven introduces us, for we find the epigram which passes for wit in this smart set tedious.

*Margaret Hume.* By Elizabeth Martin-dale. (Duckworth & Co.)

THE question suggested and elaborated here is the advisability of marriage between those of unequal years. One claimant, unimpeachable, but over fifty, offers temperate, but undeviating devotion and an assured position; the other, hot-headed, and all but penniless, a more passionate emotion. Margaret wavers under the conflicting influences, but after hesitating on the brink of passion, decides in favour of the pledge which binds her to a mature historian. Something of an enigma is presented, and the last page leaves one wondering whether, in spite of the super-sensitive fragility of Margaret's temperament, the solution reached by her creator was inevitable. The book appears to be a first novel, but its author handles character and the interaction of a group of intimates with the skill of an experienced writer.

*The Shoulder-Knot.* By Mrs. Henry Dudeney. (Cassell & Co.)

AN uncanny fancy, skilfully imagined, and expressed in picturesque and often poetic diction—such is perhaps the best definition of this story. We think that Mrs. Dudeney has made an error of judgment in representing as an actual and even visible demon the mysterious obsession by which her hero is haunted; but there is much originality in the conception of its nature and the terrible price which he pays for redemption. We miss something of the wonted humour and variety in characterization, possibly because the theme allows but small scope for these things. Yet there is little that is unpleasant, in the conventional sense, about the book. Ordinary or bourgeois standards of morality are, on the contrary, insisted upon in a manner unusual with this author.

#### BOOKS ON DANTE.

*Dante's Divine Comedy: Inferno, Purgatorio, Paradiso.* Translated by Edward Wilberforce. 3 vols. (Macmillan & Co.)—Mr. Wilberforce adds another to the band of those who have attempted the impossible task of translating Dante in *terza rima*. As we have often pointed out, the metre can never be satisfactorily adapted to English. Unless the feminine ending is virtually maintained throughout, the lilting quality

which is its characteristic is replaced by a succession of hammer-taps most unpleasant to the ear. In the case of a translation the impossibility becomes even more manifest. Harsh inversions have to be resorted to, words or even clauses unknown to the original have to be introduced, and rhymes have to be found at any price. We open almost at random, at the famous Ulysses passage, and find the following:—

"Oh brothers," I began, "who to the West  
Are come, through hundred thousand perils hurl'd,  
Of this so scanty vigils still possess  
Of mortal senses which remain unfurl'd,  
Will not the new experience to deny,  
Behind the sun, of the unpeopled world."

Oh, prophetic soul of Calverley! Didst thou not tell us how "all the least furlable things got furl'd... simply and solely to rhyme with world"?

We would not, however, have it inferred that Mr. Wilberforce's failure is any greater than that of his predecessors. On the contrary, his lines often flow harmoniously enough, and he has evidently taken pains with the interpretation of the text. In several doubtful passages he gives what we at least believe to be the right rendering. In 'Inf.' xxiv. 3 he is almost the first translator who has rendered *mezzo dì* correctly. Again, in 'Purg.' xvii. 97 he appears to adopt what, *pace* the Oxford edition, must undoubtedly be the right reading, *nel primo*, and has seen that *ben* is not a substantive, but an adverb qualifying *diretto*. The following lines ('Par.' xxxiii.) are a fair specimen of Mr. Wilberforce's work; in judging them, of course, we must keep Chaucer out of our heads—but then Chaucer knew better than to try *terza rima*:—

Lady, thou art so great, so quickening,  
That he who longs for grace, nor turns to thee,  
Wills his desire should fly without a wing.  
Nor only succours thy benignity  
Him who requests, but oftentimes the prayer  
Anticipates with bounty large and free.  
Mercy in thee, in thee is pity's care,  
In thee munificence, thou dost unite  
Whate'er of goodness can the creature share.

*Dante's Convivio.* By W. W. Jackson. (Oxford, Clarendon Press.)—This is, we believe, the second translation of the 'Convivio' (or, as it has of late been called at Oxford and elsewhere, the 'Convivio': we prefer to keep to the form which has been in use for three hundred years or so) which has appeared in England, the first being that of Miss Hillard, which was noticed in these columns a good many years ago. In the meantime translations of the 'Vita Nuova' have been cast on the market by dozens, most of them bad. This is something of an indication of the way in which Dante is studied at present. With no wish to depreciate the 'Vita Nuova,' one may say that it is a work which appeals to sentiment rather than intellect. It is a work of youth, closing, nobly indeed, a period of somewhat artificial sentimentalism; while the later work is an equally noble opening of Italian prose.

However, we have now at least a really adequate English version of Dante's great treatise. The Rector of Exeter is a thorough scholar, and it will be long before his rendering is superseded. What is now wanted is a thorough revision of the text, based not so much on MS. readings as literary tact and common sense; and notes far more copious than those which the present translator has seen his way to insert. The very useful appendix to the Paduan edition of 1827, containing the various passages from Holy Writ, from Aristotle, from the Latin poets, and all others referred to by Dante in the course of the work, might well be incorporated. Since that date, too, many his-



torical references have been worked out, which would naturally also find a place. When this has been done, English readers will have no excuse for not studying the 'Convito,' itself the most important aid to the study of the 'Commedia.'

To return to Dr. Jackson, his translation, so far as we have tested it, is at once excellent English and a faithful rendering of Dante's meaning and expression. Here and there we might differ as to the use of a particular word; for example, in iv. 26 we should prefer to retain Dante's word "appetite," which is perfectly recognized in English, in place of the somewhat vague "desire," which may be used of the spirit as well as of the flesh. On p. 272, l. 2, *her* appears, doubtless by a printer's slip, in place of *our*: and this reminds us that Dr. Jackson is, in our opinion, rather too free with *his* and *her* where *its* would have done all that is wanted. It may be all right to personify the soul as a female, and in Elizabethan times other instances would have been no doubt unavoidable; but as we have now a neuter possessive, there is no need to eschew it. An interesting and valuable introductory essay is prefixed to the book, showing how the scholastic philosophy, when blended with the current taste for allegory, gave rise to a work like the 'Convito.' Where Dr. Jackson says that "abstractions and qualities were embodied and described as real personages," we might have expected a reference to Boethius. The index of subject-matters is useful, but should certainly have either comprised or been followed by another of proper names. Everybody has not Dr. Toynbee's dictionary on his shelf.

*The Moral System of Dante's Inferno.* By W. H. V. Reade. (Same publishers.)—All attentive students of Dante are aware that his arrangement of sins in Hell differs greatly from that which he adopts in the Purgatory. Broadly, it may be said that the only classes of sinners found in the higher division of the spiritual world are those whose evil actions, if unrepented of, would have qualified them for a place in the regions outside the city of Dis. Pride and Envy, on the other hand, are unrepresented, at any rate by name, in the lower world; Anger and Acedia are in the same receptacle (for we at least have not the slightest doubt that the voices which bubble up through the marsh of Styx are those of the *Accidiosi*), while Avarice, Gluttony, and *Lussuria* alone are treated in both divisions in a similar, though not wholly correspondent manner. Again, different theories of vices are set forth. In Hell the basis is Aristotle's classification of vice into Incontinent, Bestial, and Malicious, with a glance at Cicero's further division into Violent and Fraudulent. In Purgatory, on the other hand, the motive of all conduct is love, and misconduct is the result of Love misdirected, excessive, or defective. Various solutions have been propounded of this difficulty. Mr. Reade's volume is in effect a criticism of them. He is especially exercised by a view which Witte towards the end of his life put forth, the main point of which was that "the penal codes of earth and hell are analogous in taking note of deeds only, and not of guilty thoughts which have resulted in no overtact." This Mr. Reade will not hear of. "Let us bear in mind," he says, "that there is one unity which can neither be divided nor multiplied, and this is the unity of God's Justice"; and he proceeds through nearly 440 pages to show that it would not have suited St. Thomas, and therefore not Dante. The inner movement to sin, he holds (we trust we are not misrepresenting

him), may be as deserving of damnation as the committed act. One or two passages in the Sermon on the Mount may be adduced in support of this view; the great *locus classicus*, however, has reference to a sin unique in character, from which no inference can really be drawn as to sins in general.

To most people, Witte's theory will seem perfectly reasonable. Whatever the truth may be as to God's justice, Dante of course could judge only by what he saw, and Witte is not the sole commentator who has perceived this. Now the existence of Pride and Envy, for example, may be suspected, or even manifested, as in the cases of Provenzano Salvani and Sapia, by habitual demeanour or casual expressions. If Provenzano and Sapia had died unrepentant, it is no doubt a little perplexing to know how Dante would have disposed of them; but we may plausibly conjecture that he would have found some way of bringing their evil propensities under the head of *Malizia*. Again, Mr. Reade argues more than once that Dante would never have departed from the strict principles laid down by his teacher St. Thomas. Why not? St. Thomas was the greater theologian; Dante, on the other hand, was a man of the world, who had studied human character at first hand, in a way which the great Dominican can never have done, and his insight into it was far deeper. It may be said, indeed, that he has a system of his own simpler than that of any of the philosophers. With him the main-springs of action are on the one hand *Giustizia*, and on the other *Cupidizia*, and all actions, and therefore all character, are judged according as they are influenced or formed by these two motives. All Mr. Reade's learned, and, it must be said, somewhat prolix dissertation on *Finis*, *Modus*, *Voluntas*, internal passions, external acts, and the like, cannot convince us to the contrary. He has evidently a profound knowledge of Aquinas, but he has hardly begun to understand Dante.

On one point, however, we are wholly with him. The view taken by many scholars that *Bestialitate*, Aristotle's *θηριότης*, has no place in Dante's arrangement of Hell, has always appeared to us amazingly perverse. Mr. Reade seems to exclude Heresy from this heading. In 'Convito' ii. 9 Dante actually applies the word *Bestialitate* to the only form of heresy with which he actually comes in contact, namely, that of the "followers of Epicurus," who deny the future existence of the soul. The very fact that the attendant demons in the division of Hell are semi-brutes, the Minotaur and the Centaurs, points in the same direction. Of course there are one or two anomalies. We do not refer to the honour paid by Dante to Brunetto and his companions, as to which Mr. Reade appropriately quotes "Major infamia minor culpa," nor yet to the usurers whose demeanour is surely as bestial as it possibly could be. But the presence of self-destroyers is something of a puzzle; for beasts do not as a rule commit suicide. Still, Dante may have argued that in deliberately casting away that which separates man from the brute, the sinner reduces himself by his last act to the brutes' level. Mr. Reade should, by the way, have stated with what edition of Aquinas he has worked. Wherever we have attempted to verify or check any of his quotations from the 'Summa' by reference to the Douay edition of 1614 we have failed to find them.

*Dante in English Literature from Chaucer to Cary (c. 1380-1844).* By Paget Toynbee. 2 vols. (Methuen & Co.)—Dr. Toynbee is

much to be congratulated on the accomplishment of the gigantic task he has undertaken—nothing less than the tracing out of all allusions, even the most minute and trivial, to Dante in English literature. The result fills over 1,300 pages, exclusive of an Introduction of 50. In these 50, indeed, is contained all that the average reader will demand. It is an excellent piece of work, and should be reproduced presently in a separate form. As for the body of the work, it is written by an enthusiast, and will, we fear, appeal only to enthusiasts. A good deal of it might perhaps have been done by sample. Many instances of the use of Dante's name in the seventeenth and eighteenth centuries are absolutely useless as indications of his repute in England. Constantly he is coupled with Petrarch, in a manner which suggests that the writer knew nothing but the bare names of both. The sections relating to Chaucer and Milton are specially interesting; but after Milton's time, if we except a few eighteenth-century attempts at translation of detached passages, there is nothing of any real value until we come to Coleridge. To Coleridge, indeed, English students of Dante owe a special debt of gratitude, for it was he who first detected the great merits of Cary's translation, and popularized it to such an extent that the first edition, in three tiny volumes of small print, was followed by a handsome octavo issue. The work has been reproduced in various forms again and again until the present day. It has indeed, as Dr. Toynbee somewhere says, made Dante an English classic hardly less than an Italian.

Dr. Toynbee brings his collection to an end with 1844, the year of Cary's death. It seems somewhat of a pity that he did not carry it on to the middle of the century, which would have enabled him to include the first English translation of the 'Vita Nuova,' by John Garrow (Florence, 1846), a creditable piece of work, and also 'In Memoriam,' which teems with reminiscences of Dante. So, too, does 'The Christian Year,' which, though well within Dr. Toynbee's time limit, is entirely ignored, the only quotations from Keble being taken from the 'Preelections' and other prose writings. The short biographies of the various authors referred to form a very useful feature of the book, and a copious Index serves to render them available for purposes of reference.

#### OUR LIBRARY TABLE.

SIR GILBERT PARKER'S seventeen tales of "the Far West" of North America, entitled *Northern Lights* (Methuen & Co.), include scarcely more than four that show enough invention to be called successful, though the dialogue in them is vivacious and true to type. There is no lack of rhetorical warmth even in stories devoid of anecdotal inspiration; indeed, in perusing 'The Little Widow of Jansen' the reader is faintly amused by the solemnity preceding the introduction of the clumsy expedient by which a happy ending is attained. The last story 'As Deep as the Sea,' a gambling yarn at once pointless and incredible, is, we think, unworthy of its author's literary reputation. Among the good stories in the volume are two of extra-mundane or occult interest, entitled 'The Stake and the Plumb-line' and 'Healing Springs and the Pioneers.' In the former an Indian chief, arrested for homicide, saves the life of his captor by sacrificing more than he can spare of an unnamed principle of his vitality, perhaps, odic force. In the latter a quack doctor, after tragically failing to enable a bedridden

woman to arise and walk, is commanded to pray "like a fanning-mill" for his own regeneration, with the result that his prayer, sincere though compulsory, is granted. 'Buckmaster's Boy,' a tale in which the father of a murdered man pours confidences into the ear of the murderer, is characterized by power and sympathy.

*Scenes and Portraits.* By Frederic Manning. (John Murray.)—Mr. Manning in his Preface tells us that Renan is the master to whom he owes most, but our own impression is that studies such as 'The Friend of Paul' or 'The King of Uruk' could not have been written had not 'The Decay of Lying' and 'De Profundis' been written first in English, and the 'Étui de Nacre' published first in France. Wilde himself owed much to the exquisite art of Anatole France. Mr. Manning owes more, though he has not the wit of Wilde, or the detached, ironical malice of the French master. The six scenes which he sets before us are, however, scholarly and imaginative reconstructions of certain classical and Renaissance periods, designedly chosen as settings for much agnostic argument. The trail of Lucian rather than Landor is over these dialogues of the dead. The exposition of the religion of doubt and the portrayal of the double-minded man from Euripides to Renan, limned against a background at least historically and psychologically possible, is the task Mr. Manning has set himself. To our mind, the preachment usually spoils the story, and the monotone of agnosticism becomes wearisome. But there are some exceedingly pretty pictures—of Corinth and Athens, of Rome, of Paradise and the Garden of Eden, worked up in the highly elaborate manner of his masters—for which we are grateful to Mr. Manning, and we are grateful, too, for the high standard of art and thought which he has set himself.

*London's Forest: its History, Traditions, and Romance.* By P. J. S. Perceval. With Illustrations. (Dent & Co.)—It is shown clearly in the Domesday Survey that Middlesex was well wooded at that period right up to the gates of the city of London, but there were no royal forests in the county. The Crown lands were very small, and the two best-wooded districts, Enfield and Harrow, were held by subjects, being in the respective possession of Geoffrey de Mandeville and the Archbishop of Canterbury. There was, it is true, a royal warren, which stretched from Staines to Hounslow, as early as Henry II.; but the degree of forest privileges which pertained to warrens was lost in 1227. The woodlands and other open parts of Enfield Chase extended over considerable areas of the parishes of Enfield, Edmonton, Hadley, and South Mimms, and the inhabitants possessed a variety of privileges therein until towards the close of the eighteenth century. There were also a considerable variety of well-timbered parks much nearer to the metropolis than Enfield Chase. 'London's Forest,' the somewhat fanciful title given to this book, has, however, no connexion with any wooded or open hunting district within the county of Middlesex; it refers wholly to the present forest land of Essex, a county which in early Norman days was reserved in its entirety for hunting by kings, and subject, therefore, to the drastic penalties of old forest law. Epping Forest, a term of comparatively modern origin, consists of six thousand acres of the once royal forest of Waltham. This can in one sense be claimed as London's own, for, when threatened by enclosures, it was chiefly bought by the City Corporation, and is at the present time to a considerable

extent under their management. Moreover, one end of the elongated crescent of this forest—measuring twenty miles from horn to horn, but never wider than two miles—lies almost within the north-eastern suburbs of the Essex side, and but five miles away in a direct line from the Stock Exchange.

Within the pages of this well-printed and pleasantly illustrated little book, Mr. Perceval has supplied a good summary of the history, traditions, and romance of this forest land. We have not been able to detect any passages which show evidence of original research—though there are many manuscripts in the Public Record Office and elsewhere which remain to be gleaned; but it does not detract from the merits of this handy little book to say that it could not well have been written without free use of the scholarly quarto of the late Mr. Fisher, entitled 'The Forest of Essex,' and other more recent writings.

We have already noticed Mr. Triggs's book on the same subject as Mr. Raymond Unwin's admirably illustrated *Town-Planning in Practice* (Fisher Unwin). The later book, which seems to have been delayed in the press, comes in its right order as a more advanced work. Mr. Triggs, dealing broadly with a subject blocked out into a few simple masses, is better fitted to interest people; Mr. Unwin's is a more philosophic and at the same time more practical treatise, which is the work of an architect, and at innumerable points embodies the results of exceptional experience. Therefore, the sumptuousness of its form notwithstanding, it is fitted for practical study, even by the plot-holder, who will here learn how many ways there are of dealing happily with a corner site.

Mr. Unwin's historical and philosophical chapters are of great interest and undoubted relevance. A disquisition on 'Formal and Informal Beauty' shows how the ideals of the two great schools of gardening have been reflected in the "lay-out" of certain towns, and are to be used, but also controlled in practice, by the wise town-planner. More striking are chapters on 'The Individuality of Towns' and on 'Civic Survey,' which reflect the influence of Prof. Geddes—an influence which now, indeed, pervades the whole of this subject. It is hardly too much to say that Prof. Geddes's study of the possibilities of a small park in Dunfermline has gone far to revolutionize, not in Britain alone, the whole conception of how the work of modifying a given environment for good social ends is to be approached. It is true, as Mr. Unwin says, that many elements of the Civic Survey, and the problems they present, are non-existent for the planner of a new city or detached suburb, since he has normally to deal with unpeopled places and unhistoric ground. But the fact should remind us that, after all, we are not putting our virtues to the highest proof in the seeming best that we are now doing for citizenship. In spite of much stir and labour, we are taking the easier way. For it is a more complex task to keep efficient and ever developing the local embodiments of civic life which the past has bequeathed to us, than to cut those difficulties and go camping out in a brand-new suburb of the blameless. The building of the new town has ever tended to make a slum of the old, and the untenanted mansion of to-day is the crowded rookery of to-morrow. This is for London to think of, which already counts its empty houses, if not its mansions, by the ten thousand.

In spite of the wearisome atmosphere of Yankee finance, *A Certain Rich Man*, by William Allen White (Macmillan & Co.),

claims attention by its painstaking study of the effect of wealth on a character destined by natural proclivities to amass it. The "Rich Man" meets us as a boy with a limp that brought him sympathy, which he capitalized "as he would have capitalized his soul." He climbs with callous indifference over the death of his boyhood's friend, his daughter's unhappiness, and his wife's decease, to the pinnacle of power which wealth commands. A curiously unreal crisis follows, and we are asked to credit his sudden conversion, regeneration, and heroic death. The action of the story is slow and involved, but if the reader will exercise some patience with the subsidiary characters, and the construction, which is clumsy, he will find much to reward him.

ANOTHER story with a transatlantic setting, *The Romance of a Plain Man*, by Ellen Glasgow (John Murray), tells the tale of the love of a young Democrat and a Virginian maiden of high birth. Self-surrender by the woman sweeps life clean and bare of all except love. She craves only, but insistently, for the manifestation and assurance of it, and is prepared to face with equanimity the bitter or the sweet so long as the sacred flame is brightly burning. For him success in love fosters an ambition cherished mainly for the name and fortune it will bring to his wife, and the secret hope that these things may make up for the absence of those graces which sit awkwardly on plebeian shoulders. Riches come eventually, but imperil all that both hold most dear; and peace is found only after tribulation. The author has command of the story-teller's art, and treats an old theme with a deft hand, filling in the picture with characteristic and delightful types of Virginian society, each one of which leaves a clear impression.

THE translations of Anatole France published by Mr. Lane are appearing steadily, and seem to us singularly unequal in their merit. The reader of *Thais*, rendered by Mr. Robert B. Douglas, will get from it exactly as much of the author as a moderate knowledge of French would have allowed him to extract from the original text for himself. The story is there, coarsened and blurred in outline; the omissions and alterations are obviously intentional; but precision of statement, nicety of diction, and choice of phrase have disappeared.

*The White Stone*, translated by Mr. Charles E. Roche, we welcome with pleasure, for it shows a complete understanding of the author's meaning, and the power of setting forth his allusions in simple and direct English. 'Sur la Pierre blanche' is not one of Anatole France's most popular works, but it contains some of his most characteristic writing. Gallio is in his best style, and nothing can be imagined better than his sympathy with the cultured Stoic looking forward to the golden reign of Nero. The introduction, the scene of which is laid in the Forum near the excavations of Commendatore Boni, is an exquisite bit of description; and the Socialistic Utopia sketched in the final chapter in a somewhat ironic mood is not without its relieving touches. We are sorry to add that the printing is careless. 'Dantesque Hell' (as if it were the name of a picture), "Bactriana," "quarrelling," "Zenon," and "forgerers" should not have been permitted to appear. Misprints like these mar the appearance of what is otherwise a good performance. The notes, explaining topical allusions familiar to the French public, but not to our own, are a new feature which we hope will be imitated in succeeding volumes.



## THE SITE OF SHAKESPEARE'S GLOBE PLAYHOUSE.

October 7, 1909.

WITHIN the last few days Dr. Wallace<sup>o</sup> of Nebraska has published (see his account in *The Times*, October 2 and 4) an important document which he discovered some time ago in the Public Record Office. From this document Dr. Wallace urges that the site of Shakespeare's Globe lay not on the south side of Park Street, Southwark, and within premises owned by Barclay, Perkins & Co., but upon the north side of the thoroughfare. If this attribution of site is correct, the evidence in favour of the position upon the south side of the street requires re-investigation.

In fairness to the subscribers towards the Globe Memorial Bronze, which Sir Herbert Beerbohm Tree, as President of the Shakespeare Reading Society, is to unveil upon the south side of Park Street, the evidence upon which the Executive Committee based its decision should be briefly set out.

As regards tradition, we may allude to Chalmers's 'Apology' of 1796, where he says he was informed by the manager of Barclay's Brewhouse that the Globe stood on the site of John Whatley's windmill, then used for grinding colours. The windmill was removed in 1820. The late Dr. Rendle, who adduced so much evidence in favour of the position on the south side of the thoroughfare, also referred to other confirmatory tradition. The testimony of those seventeenth-century maps from which information may be obtained is, with one possible exception, in favour of the usually accepted position. Thus in an edition of the bird's-eye view of London which is attributed erroneously to Ryther, a playhouse is shown south of a thoroughfare which may be identified as the present Park Street. In a map which Hollar compiled, and which appeared after the Great Fire of London, a playhouse is shown to the south of the thoroughfare which is there represented. It has never been suggested that a playhouse other than the Globe occupied the position in question. The possible exception to which allusion is made is the map by Merian of 1638, where a thoroughfare running north-west and south-east shows two houses of entertainment on the upper side of the road, and another house on the lower side. One of the former is styled the Globe, while that on the other side of the way is called the Bear Garden. It is possible that the names on this map have been erroneously placed, in which case the map falls into line with other cartographical testimony.

Two conveyances of property should now claim our attention. From the Chancery Inrolment of a conveyance of 1626 we see that Sir Mathew Brand conveyed to Hillarie Memprise certain property which was bounded in one direction by "the alley or way leading to the Gloabe Playhouse commonly called Gloabe Alley." A similar statement appeared in a conveyance from Wadsworth to Ralph in 1732, thus: "on which lately stood the before-mentioned cellar fronting a certain alley or passage called Globe Alley in antient times leading from Deadman's Place aforesaid to the then Globe Playhouse."

Further evidence is obtainable from a Sacrament Token Book of 1621 as to the situation of the playhouse in Globe Alley. This book, which with others is preserved at Southwark Cathedral, and which the Warden of the Great Accounts has courteously allowed me to inspect, contains the names of the parishioners of St. Saviour's in the order of their dwellings. The book

appears to have been twice used. On the second occasion—presumably in the same year—corrections were made. The entry "Sir John Bodlye's Rents" was cancelled, and the entry "Mr. Mathew Brand's Rents" interlined a little distance above; while, after a few entries below, the words "Gloabe Alley" were inserted as a correction. After the next two entries, the word "Gloabe" was written in the margin to the right, the word being an original entry, and not a correction. From this it may be fairly concluded that the playhouse, relatively to the position of the dwellers in the Globe Alley, occurred in the position indicated.

With respect to Dr. Wallace's contention that the playhouse was situated to the north of Maid Lane, we find that as between the lane and the Thames there must have been, if the contention is correct, certain property 100 feet in depth, a lane, another strip of property, a park, and a causeway by the river. As the distance from Maid Lane to the river is about 400 feet, we have to find space in a hundred yards of depth for two tracks, a plot of ground, and a park. Winchester Park is known to have been on the south and the east of Maid Lane. It may be also observed that the statements upon which Dr. Wallace bases his view are contained in one of several recitals in a long plea in a Chancery suit where damages are claimed. It is possible that the words "north" and "south" in this recital, which are the words relevant to the present inquiry, were transposed by the framers of the document, such possibility being strengthened by the presence of a mistake in the name of one of the parties to the suit. As opposed to this recital in a plea, there are the conveyances previously alluded to, where the possibility of error in defining the boundary of the property conveyed is of the slightest, and from which it would appear that the playhouse was in Globe Alley.

There is yet an interpretation of Dr. Wallace's document which would make it harmonize with the hitherto existing evidence, and I need hardly say that, of two renderings of a document, that one should be chosen which would avoid conflict with conclusions legitimately drawn from other sources.

If we speak of "a plot of land A, abutting upon a plot of land B, toward the east," we may be representing by the same statement two conditions of affairs. Unless convention or extraneous evidence be called in aid, others to whom our statement is made cannot be sure which condition we are representing. We may mean that the land A is to the east of the land B, or that the land A is to the west of the land B. Manifestly it matters nothing if we substitute "north" and "south" for the words "east" and "west." Let us now apply this to Dr. Wallace's document. We find the statement "all that parcel of land . . . abutting . . . upon Maiden Lane toward the south." If we interpreted this with Dr. Wallace that Maiden Lane lay to the south of the parcel of land, we should obtain a rendering in conflict with the strong evidence that the parcel of land on which the playhouse was erected was to the south of that thoroughfare. If, however, we accept the interpretation that the land was toward the south of Maiden Lane, the result is in accord with extraneous evidence.

The second relevant statement, "all that parcel of land . . . abutting upon a piece of land called the Park, upon the north," if interpreted in the second manner indicated, would lead to the same result in favour of the traditional site. It is curious that if Dr. Wallace's diagram, which accompanied his article in the Press, had been turned so that its north became south, it

would represent with reasonable correctness the area to the south of the lane in which Globe Alley was situated.

It is of course possible that the interpretation here submitted will not stand critical investigation, but for the present it provides means for reconciling what otherwise is remarkably conflicting evidence. In the meantime, and until Dr. Wallace's document has received the close attention that it deserves, I submit that the evidence is strongly in favour of the site of the Globe Playhouse being upon the south side of Park Street, and at, or closely adjacent to, the wall upon which the memorial bronze is to be fixed.

WILLIAM MARTIN.

## 'FRENCH VIGNETTES.'

Villa Julia, Hastings.

YOUR reviewer of my work last week animadverted on the following points.

"The equivalent of the 'Cour de Cassation' . . . is not 'Court of Appeal,'" he writes.

My rendering of the word is thus upheld: "Court of Cassation, the highest court of appeal" (Brande, cited in Webster's 'Dictionary').

"Philareté Chasles," continues my critic, "is fancifully called . . . a pioneer of the *entente cordiale*. . . whereas France swarmed with Anglomaniacs." But here I alluded to the literary aspect of the case, citing the words of Sainte-Beuve, namely, that Chasles "had intellectually bridged over the Manche."

Again, your critic says the writer speaks of "his [Chasles'] friend Sainte-Beuve, and does not seem to be aware of the quarrel," &c. I referred, however, to the time when, as the letter shows, the pair were on friendly terms.

Further, your critic writes: "Her dislike of the [Second] Empire leads her to make the remarkable statement that after the Coup d'État 'in the land pre-eminently of *beaux esprits* only two remained,' namely, Mérimée and Sainte-Beuve."

Your critic refuses to see that "the land" meant the soil of France, and ignores the preceding sentence, in which I give a long list of the illustrious men, from Victor Hugo and Michelet downward, who were driven into exile.

Certainly the years of the Second Empire, as your critic writes, constituted "the most brilliant period in French literature since Louis XV." But the *chefs-d'œuvre* appearing one after the other, with few exceptions, had to be set up in foreign printing presses and brought out by foreign publishers!

Further, your reviewer writes: "She is mistaken in suggesting that young French girls of good family are 'at the present time' brought up in Oriental seclusion." But it was the early girlhood of Charlotte de Rochefort during the Ancien Régime I compared—as described by her French biographer—to the seclusion of a Turkish harem.

On other points I will not encumber your valuable space.

M. BETHAM-EDWARDS.

## 'THE POE CULT.'

Baltimore, Md., U.S.A., Sept. 22, 1909.

A CARD with the above heading, signed "John H. Ingram," was published in *The Athenæum* on August 28th, in which I am accused of infringing Mr. Ingram's copyrights, and publishing gross libels upon his integrity. This is not the first time that Mr. Ingram has accused American writers on Poe of infringing his "copyrights," although no one in America has been able

to discover what his "copyrights" are. When Prof. Harrison, of the University of Virginia, published his edition of Poe in seventeen volumes, Mr. Ingram threatened him with a lawsuit; but, when Prof. Harrison said he was prepared to meet Mr. Ingram in a court of justice in order to test his claim, nothing was done by the latter.

I am ready to prove, by Mr. Ingram's own letters to Mrs. Marie Louise Shew and her daughter that he admitted everything that I published in 'The Poe Cult' regarding his transactions with these ladies.

As to Mr. Ingram's threat to take legal measures against any British publishers and booksellers who circulate 'The Poe Cult,' I have only to say that such a threat is mere empty talk, as there is nothing in the book which infringes any right that he possesses over anything in the matter of Edgar Allan Poe.

EUGENE L. DIDIER.

### THE IDENTITY OF JUNIUS.

5, New Street Square.

TURNING over the leaves of an old ledger belonging to William Strahan, the founder of the printing business now known as Spottiswoode & Co., I find certain items entered under the name of Mr. Francis for the years 1762-3-4. Many of the items are at present entered as anonymous in the British Museum Catalogue, and now that it is possible to ascribe them to Francis (there is nothing to show whether to the elder or the younger), some who are well versed in the Junius controversy may be able to find further proof, one way or another, as to the authorship of the Letters. I append the various items:—

MR. FRANCIS.

- 1762, Decr. Letter from the Cocoa Tree; 2 sheets, No. 1000.
- Do. Second Edition, No. 1000.
- 1763, April. Letter to the Whigs, 2 sheets, No. 1000.
- Letter to Charles Townsend, 3 half-sheets, No. 500.
- Do. 2<sup>nd</sup> Edit. No. 500.
- Lying Intelligencer, 4 numbers and No. 2 recomposed, 7½ sheets, No. 250.
- June. Letter to Lord Temple, No. 1000. Constitution vindicated, 2½ sheets, No. 500.
- April. Political Theatre, 5 sheets, No. 750.
- Novr. Moderator No. 1, one sheet and a half, No. 250.
- Do. No. 2. Composed only.
- Decr. Conduct of the Administration in the Prosecution of Wilkes, 2½ sheets, No. 500.
- 1764, August. Letter to the Author of a Letter to Geo. Grenville, 2½ sheets, No. 500.
- Do. reprinted, No. 300.

R. A. AUSTEN LEIGH.

### 'JEANNE D'ARC, HEROINE AND HEALER.'

Anteuil, October 3, 1909, 30, Rue Le Marois.

MAY I appeal to your impartiality in order to say a few words in answer to the severe judgment passed by your contributor on my little book?

There is no possibility of disputing the evidence of the slab at St. Denis, although it has turned up only very lately. In fact, if it had not remained hidden so long under the vaults, the engravings would have been obliterated. I saw it for the first time in 1901, and took it then for granted that it must have been copied and well known at some time or other; but after many researches I had to acknowledge that it had been forgotten. My query about this was published in *Notes and Queries*, June 8, 1907 (10 S. vii. 447).

Another query is to be found in the same periodical of last month (September 4),

about the armour formerly attributed to Joan d'Arc at the Musée des Invalides. Lately only, I noticed that this armour is the very image of the effigy on the slab at St. Denis, though perhaps not quite so ancient. The difference is to be found in the piece of armour on the right breast of the engraved effigy, showing a hook intended to support a lance. So the steel armour and the engraved effigy appear to have been copied after the same model. As for the battle-axe and the *hallebarde* on the slab, they are exactly what would have been used during an assault against the gates of a fortress, by a warrior on foot: the same is to be said of the steel covering of the shoes, rounded at the end. Comparing these details with effigies on tombstones of the fifteenth century, I see no impossibility in the fact that the model was what the inscription on the slab relates: "Ce que estait le harnais de Jeanne par elle baillie en hommage a monseigneur Saint-Denis."

A slab of that size, two yards long, exactly an old French *toise*, cannot have been engraved without a true motive. When I first saw it, all black and neglected, it seemed to me quite of the middle of the fifteenth century. Since it has been repainted in brilliant colours, pearl-grey, vermilion, and gilded, I confess that its appearance is altered, but the lines remain the same; and as for the ornaments spread all over, they are equally incised at the same places on the steel armour at the Invalides.

It was not an easy task to condense in 120 pages a study of so many years. For this I simply brought together, in as few words as possible, the evidences given by Jeanne herself and by the witnesses of the second trial. The matter furnished by the manuscripts of the trials is sufficient, and I have been studying them since 1885, after having as a member of the Board of Antiquities of la Seine Inférieure (Commission des Antiquités), had ample opportunities, during twelve years, of seeing what remained at Rouen of original documents.

As for the sword broken by Jeanne, this is a quotation of one who was present. She says she had it at Lagny, but a blade is easily mended or renewed.

The slab of St. Denis and the commemorative cross on my two plates I have every reason to believe unpublished. It would not then be fair to say there is nothing new in my work. In April I gave a sketch of the slab in our *Magasin Pittoresque*, to which I have contributed since 1872. May I be allowed to add that already before that I was a friend and pupil of De Caumont, and have belonged since 1867 to the British Archaeological Association?

CHARLES RESSLER.

### "THE STATESMEN SERIES."

59, Chancery Lane, W.C., Sept. 28, 1909.

THERE has reached me a copy of a book published by Messrs. Gibbings & Co., and entitled 'Charles James Fox,' by Henry Offley Wakeman. It is announced as the first volume of a new issue of "The Statesmen Series," edited by Lloyd C. Sanders.

I should like to point out that, so far as I am concerned, this statement is misleading. It is true that just twenty-two years ago—in September, 1887—I projected "The Statesmen Series," and that I edited the various volumes of that series, which was published by Messrs. W. H. Allen & Co. But I have had no share in Messrs. Gibbings's reissue; and, though they have made use of my name, they have not even taken the trouble to inform me of their intentions.

The late Mr. Wakeman's preface is dated 1880. Since that year several books have

appeared—"The Creevey Papers" among them—which throw fresh light on Charles James Fox. As the lamented author is no longer capable of revising his admirable little book, the alleged editor of the series ought surely to have been given the opportunity of inserting this new evidence.

With regard to another volume of "The Statesmen Series," announced for next month, namely, 'Palmerston,' by one Lloyd C. Sanders, I take leave to assert that, since it was written before the publication of 'The Letters of Queen Victoria,' Sir Spencer Walpole's 'Life of Lord John Russell,' Lord Morley's 'Life of Gladstone,' Lord Fitzmaurice's 'Life of Lord Granville,' and Lord Stanmore's 'Life of Sidney Herbert,' not to mention the biographies of the Duke of Newcastle and Lord Panmure, it must be regarded as obsolete. Besides, my juvenile admiration for Palmerstonian methods of diplomacy happens to have given place in my middle age to a less unqualified approval. But apparently I have no remedy against being made responsible for the authorship of a book which, as it now stands, is based on defective information, and puts forward views that I have ceased to entertain.

LLOYD C. SANDERS.

### THE ROMAN CHURCH AND CRUELTY TO ANIMALS.

9, Cavendish Road, Harringay, N.

M. DE WYZEWA would, I think, do much to promote the humane treatment of one class of the lower animals by furnishing details of the brutal practice of blinding cage-birds in Holland. English aviculturists would certainly support him in any action he might take with a view to putting an end to such barbarity, which would be strongly reprobated by English and German breeders and dealers.

HENRY SCHERREN.

THE repetition of the phrase "The Roman Catholic Church teaches that animals have no rights" suggests a comment: What rights belong to living creatures more properly than their rights to their life, their blood, their skin, or their offspring? In laying hands daily upon all these properties of animals, those persons who condemn the Church for denying the animals rights (and therefore do not, on their part, deny them) should be committing a daily crime. Let us remember that the Catholic religion is an executed and administered religion; that is, her theology has to define what acts of men are matter for confession, abjuration, and absolution; and theology must be met in its own terms. Are there any humane Englishmen who would ask that eaters of meat and binders of books and wearers of boots should be—in theological terms—refused the sacraments? Unless we rise to this height we cannot make the famous denial of rights the matter of an accusation against the practical theology of a practically theological Church.

Nor, by the way, is it just to compare Latin with Teutonic people as though their differences were religious. The Italian is a man of sudden rages, and also of no self-consciousness; he is therefore not ashamed to lose his temper in dealing with an animal, as one is glad to believe that the roughest Englishman of the slums is—more or less. Our English cruelties, which are innumerable, perpetual, and appalling, are done for pleasure, profit, or fashion, and in cold blood.

A. M.

[Further letters held over.]



## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Ballard (F.), Eddyism, mis-called Christian Science, a Delusion and a Snare, 1/ net.
- Craufurd (Rev. A. H.), The Religion of H. G. Wells, and other Essays, 3/6 net.
- Forryth (P. T.), The Person and Place of Jesus Christ. The Congregational Union Lecture for 1909.
- Gwatkin (H. M.), Early Church History to A.D. 313, 2 vols., 17/ net.
- Aims at tracing the growth of Christianity in its connection with the general history of the time, indicating the lines of thought, and noting the forces that made for change.
- Hughes (H. Maldwyn), The Ethics of Jewish Apocryphal Literature.
- This apocryphal literature covers the period from 200 B.C. to A.D. 100, and is important to the student of the Bible as connecting the Old and New Testaments. After classifying these books according to their literary character, the author traces through them the development of moral ideas.
- Jackson (G.), Studies in the Old Testament, 3/6 net.
- Half a dozen lectures delivered this year at an American university.
- Lilley (A. L.), The Soul of St. Paul, 3/6 net.
- Sermons preached at St. Mary's, Paddington Green.
- Lofthouse (W. F.), The Bible: its Origin and Authority, 1/6 net.
- Morgan (G. Campbell), The Epistle of Paul the Apostle to the Romans, 3/6 net.
- In the Analysed Bible.
- Pesch (T.), The Christian Philosophy of Life, 16/ net.
- Translated by M. C. M'Laren.
- Villiers (H. M.), Perfect through Suffering, 5/ net.
- Thoughts on Job from addresses at St. Paul's, Knightsbridge, with a prefatory memoir by Canon Newbolt.
- Walker (W. L.), The Gospel of Reconciliation; or, At-one-ment, 5/ net.
- Yates (Thomas), Sculptors of Life, 2/6 net.
- A series of addresses to young men and women on the inspirations and influences under which character is formed.

## Law.

- Cahill (M. F.), The Householder's Duty respecting Repairs, 3/6 net.
- Holland (Thomas Erskine), Letters to 'The Times' upon War and Neutrality (1881-1909), with some Commentary, 6/ net.

## Fine Art and Archaeology.

- Annual of the British School at Athens, No. XIV., Session 1907-8, 25/ net.
- Bies (David), Sketches and Studies, 3/6 net.
- A series of reproductions of works by a Dutch artist who is not widely known outside his own country.
- Cameron (Mary L.), Old Etruria and Modern Tuscany, 6/ net.
- Without attempting to solve the problem of the origin of the Etruscans, the author gives the points of the controversy now engaging the attention of archaeologists, and a general survey of the views held by the chief authorities on the subject. In addition, a tour is sketched of the principal Etruscan sites in Tuscany. With 32 illustrations.
- Day (L. F.), Windows, 21/ net.
- A third and enlarged edition of a book about stained and painted glass, with illustrations.
- Heath (S.), The Romance of Symbolism, and its Relation to Church Ornament and Architecture, 7/6 net.
- Introduces the reader to the system of symbolism which has played a great part in all cults and religions, but confines itself principally to the signs, emblems, and devices associated to-day with Christianity. Has numerous illustrations.
- Hutton (Edward), Rome, 6/ net.
- With 16 illustrations in colour by M. Armfield, and 12 other illustrations.
- Zielinski (Prof.), Our Debt to Antiquity, 2/6 net.
- Translated, with introduction and notes, by H. A. Strong and Hugh Stewart.

## Poetry and Drama.

- Alden (R. M.), An Introduction to Poetry, 5/ net.
- Written by an American professor for students of English literature.
- Browning (R.), Dramatic Personae, and Dramatic Romances and Lyrics, 6/ net.
- New edition, with 10 illustrations in colour after Eleanor F. Brickdale.
- Flowing Field, 1/6 net.
- A collection of poems on the beauties of field and garden, compiled by Kate Ursula Brock.
- Herrick (E.), Verse Pictures, 1/ net.
- Lewis (A.), Wind of the West, 1/6 net.
- McCrae (Dorothy F.), Lyrics in Leisure, 1/ net.
- A sheaf of lyrics that have appeared in *The Australasian*, *The Bookfellow*, *The Arena*, and other magazines.
- Poems for Travellers, 5/ net.
- Compiled by Mary R. J. Du Bois. Covers France, Germany, Austria, Switzerland, Italy, and Greece, in some 300 poems from about 1300 poets.
- Poetic Old World, 5/ net.
- Compiled by Lucy H. Humphrey, includes Spain, Belgium, Greece, and the British Isles. Some thirty poems, not originally written in English, are given in both the original and a translation.
- Shakespeare: The History of Henry the Fourth, Part I.; The Second Part of Henry the Fourth, 2/6 net each.
- Edited by Dr. Furnivall, with an introduction by F. W. Clarke. Part of the Old-Spelling Shakespeare.
- Tyrell (G.), Versions and Perversions of Heine and others, 2/6 net.

## Music.

- Journal of the Folk-Song Society, No. 13.
- Musical Antiquary, October, 2/6 net.
- Runciman (J. F.), Purcell, 1/ net.
- One of Bell's Miniature Series of Musicians.

## Bibliography.

- Portsmouth Free Public Libraries, Twenty-Fifth Annual Report.
- Want List of Periodicals; Want List of Publications of Societies.
- New editions, issued by the Library of Congress, Washington.

## Philosophy.

- Eucken (R.), The Problem of Human Life as viewed by the Great Thinkers from Plato to the Present Time, 12/6 net.
- Translated from the German by W. S. Hough and W. R. B. Gibson.
- Parkinson (J. Yehya-en-Nasr), Essays on Islamic Philosophy, 1/6 net.
- This short study of Islamic philosophy deals only with some of its leading features.
- Quest, October, No. 1, 2/6 net.
- The opening number of a quarterly aiming at the investigation and comparative study of religion, philosophy, and science, and edited by G. R. S. Mead.

## Political Economy.

- Abram (A.), Social England in the Fifteenth Century, 3/6 net.
- A study of the effects of economic conditions.
- Stoddart (Jane T.), The New Socialism, 5/ net.
- An attempt at an impartial inquiry.

## History and Biography.

- Armitage (F.), A Short Masonic History, 4/6 net.
- An illustrated account of the growth of Freemasonry and some earlier secret societies.
- Boulton (W. E.), In the Days of the Georges, 15/ net.
- Deals with various lives, and contains sketches of the feud between George II. and his heir, the "Elusive Quakeress" and Lady Sara Lennox, and Miss Elizabeth Chudleigh. There are 11 illustrations.
- Gribble (Francis), Chateaubriand and his Court of Women, 15/ net.
- Describes the loves and adventures of a notable figure in French society and politics in the eighteenth century, his ambition being to win glory that he might "lay it at a woman's feet." There are 6 photographic portraits.
- Memoir of the Right Hon. W. E. Hartpole Lecky, by his Wife, 12/6 net.
- Contains 5 portraits.
- Nevill (Ralph), The Merry Past, 12/6 net.
- A book describing the lighter side of history, and filled with anecdotes.
- Parish Registers and Parochial Documents in the Archdeaconry of Winchester, edited by William A. Fearon and John F. Williams, 5/ net.
- Scotland's Work and Worth, Part I., 7d. net.
- An outline of history.
- Shore (W. Teignmouth), Charles Dickens and his Friends, 6/ net.
- Contains numerous illustrations.
- Tannenbaum (S. A.), Was William Shakspeare a Gentleman? A discussion of some questions in Shakespeare's biography.
- Theal (G. McCall), History and Ethnography of Africa south of the Zambesi: Vol. II. Foundation of the Cape Colony by the Dutch, 7/6 net.
- With maps and plates.
- Watson (John), The Scot of the Eighteenth Century, his Religion and his Life, 5/ net.

## Geography and Travel.

- Candler (Edmund), The Unveiling of Lhasa, 1/ net.
- New edition, with illustrations from sketches by Lieut. Rybot, and photographs by Lieut. Bailey, Bethell, and Lewis.
- Crowley (George), The Old World through New World Spectacles: Travel Notes in Various Countries, 3/6 net.
- Furlong (Charles Wellington), The Gateway to the Sahara, 12/6 net.
- Observations and experiences of a journey in Tripoli in 1904, with illustrations by the author in colour and black-and-white.
- Kemp (E. G.), The Face of China, 20/ net.
- Travels in East, North, Central, and Western China, with some account of the new schools, universities, missions, and the old sacred places of Confucianism, Buddhism, and Taoism. Illustrated.
- Milton (Francis), Italian Highways and Byways from a Motor-Car, 10/6 net.
- Describes old mountain towns of the Alps, Piedmont, and the Val d'Aosta, and many out-of-the-way places, interspersed with information on a variety of subjects. With 80 illustrations in colour, tone, and line by Blanche McManus.
- Robinson (Edward Colpitta), In an Unknown Land, 3/ net.
- A journey through the wastes of Labrador in search of gold, with an introduction by Dr. Wilfred T. Grenfell. Illustrated.
- Stevenson (R. L.), Travels with a Donkey in the Cevennes, 7/6 net.
- New edition, with excellent illustrations by Noel Rooke.

## Sports and Pastimes.

- Abraham (George D.), British Mountain Climbs, 7/6 net.
- Cameron (L. C. R.), The Book of the Caravan, 3/6 net.

## Education.

- Adkins (F. J.), An English Course for Evening Students, 3/6 net.
- The outcome of courses of lectures on the teaching of English given to teachers in Sheffield and Rotherham in 1908-9.

Lyttelton (E.), Schoolboys and School Work, 3/6 net.

A constructive programme of study for Public Schools, wherein the ideal curriculum is contrasted with the existing one. In discussing the Greek controversy the author states that examinations force many boys to begin the study of Greek before their Latin is sufficiently good to justify it.

Smith (Rev. J. Gregory), Thoughts on Education, Second Series, 1/ net.

## Philology.

- Anecdota Oxoniensia: Aryan Series, Part IX., Aitareya Aranyaka, edited by Arthur Berriedale Keith—Classical Series, Part XI., Inventa Italorum, being a Contribution to the Textual Criticism of Cicero, by Albert C. Clark, with three facsimiles, 10/6 net.
- Gilles (W. K.) and Cumming (A. R.), Latin of the Empire, 4/6 net.
- For use in schools and colleges, with an introduction by J. S. Phillimore.
- Leonard (Mary Hall), Grammar and its Reasons, 3/6 net.
- For students and teachers of the English tongue.
- Modern Arabic Stories, Ballads, Proverbs, and Idioms, Part I., 5/ net; Part II., 4/6 net.
- Collected and translated by Col. A. O. Green. The greater part of this collection was originally made in Cairo during 1885-6, and printed in Arabic at the Būlāq Government Press.
- Transactions and Proceedings of the American Philological Association, 1908.

## School-Books.

- Black's Literary Readers, Book IV., 1/6 net.
- Edited by John Finnemore, with illustrations in colour.
- Edwards (William), Junior British History Notes: Part I. B.C. 55 to A.D. 1485; Part II. 1485-1600, 1/ net each.—Notes on British History: Part III. From the Restoration to the Treaty of Versailles, 1660-1783, 2/ net.
- Kingsley (C.), From Sweep to Water-Baby, 6d.
- One of Black's Junior Supplementary Readers.
- Miller (J. and W.), Practical Geography.
- For secondary and supplementary schools, with maps and numerous diagrams.
- Ruskin Nature Reader, Intermediate Book, 1/6 net.
- A collection of literary extracts to accompany a course of nature study, selected and edited by G. R. Bennett, with many illustrations.
- Ryley (A. Beresford), A Course of Practical Chemistry suitable for Schools, 4/6 net.
- Virgil, Æneid, Book VIII., 1/6 net.
- Edited by L. D. Wainwright. One of Bell's Illustrated Classics.

## Science.

- Alcock (N. H.) and Ellison (F. O'B.), A Textbook of Experimental Physiology, 5/ net.
- For students of medicine.
- Bealby (J. T.), Fruit Ranching in British Columbia.
- The author relates his own experiences, and deals with climate, soil, markets, varieties of fruit, and packing. With 32 full-page illustrations from photographs.
- Book of Nature Study, Vol. V.
- Edited by J. B. Farmer, assisted by a staff of specialists, and fully illustrated.
- British Year-Book of Agriculture, and Agricultural Who's Who, 1909/10, 5/ net.
- The book is divided into eleven parts, the section relating to agriculture in the Colonies being included for the first time.
- Divers (W. H.), Spring Flowers at Belvoir Castle, 5/ net.
- With directions for cultivation and notes on the gardens.
- Ellis (D.), Outlines of Bacteriology, Technical and Agricultural, 7/6 net.
- Intended to serve as an introduction to bacteriology in all its branches, though special attention has been bestowed on that aspect of the subject which is of most interest to students of technical and agricultural bacteriology.
- Hawkins (C. C.) and Wallis (F.), The Dynamo: its Theory, Design, and Manufacture, 2 vols., 21/ net.
- Fifth and enlarged edition, with 594 illustrations.
- Johnson (J. P.), The Ore Deposits of South Africa: Part II. The Witwatersrand and Pilgrimage Goldfields and similar Occurrences, 5/ net.
- Kennelly (A. E.), Wireless Telegraphy and Wireless Telephony, 4/ net.
- An elementary treatise, with 84 illustrations.
- Mackintosh (Donald J.), Construction, Equipment, and Management of a General Hospital, 10/6 net.
- Mees (C. E. Kenneth), An Atlas of Absorption Spectra, 6/ net.
- Miles (Eustace), Better Food for Boys, 1/ net.
- Second edition, revised.
- Morphia Habit and its Voluntary Renunciation, 7/6 net.
- A personal relation of a suppression of the vice after 25 years' addiction, with notes and additional cases by Oscar Jennings.
- Nature Book, Vol. III., 12/ net.
- The last volume of 'The Nature Book,' a panorama of the natural beauties of the country, with illustrations by well-known photographers, including R. and Cherry Kearton, and coloured plates from water-colour drawings.
- Osborne (W. A.), The Elements of Animal Physiology, 6/ net.
- An elementary account of physiology from the standpoint of the mammal, with special reference to man and the domestic animals.
- Quain's Elements of Anatomy, Vol. III.—Neurology Part II., by E. A. Schafer and J. Symington, 15/ net.
- Redmayne (R. A. S.), Modern Practice in Mining: Vol. II. The Sinking of Shafts, 7/6 net.
- Stephens' Book of the Farm: Vol. III. Farm Live Stock, 21/ net.
- Fifth edition, largely rewritten by James Macdonald.

## Juvenile Books.

- Ash (F.), *A Trip to Mars*, 3/6.  
A story of the adventures of two British youths on the planet Mars, which they visit as the guests of King Ivanta, with 6 coloured illustrations by W. H. C. Grooms.
- Baldwin (May), *Muriel and her Aunt Lu; or, School and Art Life in Paris*, 5/.  
Muriel, a motherless girl, finds her way to the flat of her young aunt, who is studying art in Paris. How the two on a very small income make acquaintance with Paris and Parisians, and how Muriel likes school in Paris, is told in this volume.
- Bright (A. D.), *The Fortunate Prince, and other Stories*, 1/6 net.  
Four fairy tales of varied character, one founded on a Maori legend, and another on nature folk-lore, the title story giving a new version of the tale of the bored prince seeking happiness. Illustrated by Harry Rountree.
- Child's Rip van Winkle, adapted from Washington Irving, 3/6 net.  
Retells the old legend in simple words, and has 12 illustrations in colours by M. L. Kirk.
- Cooke (Grace MacGowan), *Son Riley Rabbit and Little Girl*, 2/6.  
Contains 40 illustrations in black and white from photographs.
- Familiar Nursery Jingles, 3/6 net.  
Over four dozen time-honoured rhymes are tastefully arranged and illustrated by Ethel Franklin Betts, and printed on good paper in clear type, the illustrations being suggestive for children's tableaux. A charming baby's gift-book.
- Finnemore (J.), *His First Term*, 5/.  
A story of Slapton School, with 8 coloured illustrations by W. H. C. Grooms.
- Foxy Grandpa and his Boys, by Bunney, 3/6 net.  
An annual production emanating from the States, setting forth in crude pictures the manner in which two imps are frustrated in their tricks by a wily grandparent.
- Grinnell (G. B.), *Jack in the Rockies; or, A Boy's Adventures with a Pack Train*, 2/6.  
Contains 8 illustrations by E. W. Deming.
- Hamer (S. H.), *The Enchanted Wood*, 1/6 net; *The Forest Foundling*, 2/6 net.  
'The Enchanted Wood' tells how four children play at being squatters, and while in the wood are initiated into fairy lore by a friendly brownie.
- 'The Forest Foundling' describes the finding of a little boy by animals, and tells how he was taken care of by squirrels, frogs, rabbits, and owls in turn. Both books are illustrated by Harry Rountree.
- Horsfall (Magdalene), *The Fairy Latchkey*, 3/6 net.
- Jacobsen (Raymond), *The Attic Boarders*, 3/6.  
The motherless eldest daughter of a poor country rector, finding it difficult to make both ends meet, tries to make money by starting a dogs' holiday home, turning some unused attic into dogs' boarding-house. She has difficulties with her first boarders, but the scheme answers in the end. Contains 6 coloured illustrations by H. C. Earnshaw.
- Kelly (A.), *The Rosebud, and other Tales*, 6/ net.  
With illustrations by Walter Crane.
- Meade (L. T.), *Betty Vivian*, 5/.  
A story of Haddo Court School, with 8 illustrations by A. S. Boyd.
- Molesworth (Mrs.), *The February Boys*, 3/6.  
A story for children, with 8 coloured illustrations by Mabel L. Attwell.
- Outcault's Buster, Mary-Jane, and Tige, 3/6 net.  
A recital of impossible pranks mixed with moralizings of questionable taste, much slang, and gaudy pictures.
- Protheroe (Ernest), *The Redemption of the Duffer; The Sister Crusades*, 3/6 net each.  
With 6 full-page illustrations in each volume.
- Rix (Herbert), *Prince Pimpernel*, 2/6 net.  
An unhappy little serving-maid is transported to a fairyland of a complete and well-populated description, which she regretfully leaves to return to the duties of life on earth. Pictures and letterpress are vividly imaginative, and should appeal to the age between seven and fourteen.
- Smith (E. Boyd), *Santa Claus and all about Him*, 5/ net.  
With 16 full-page illustrations in colours and 29 in black-and-white by the author.
- Syrett (Netta), *The Castle of Four Towers*, 2/6 net.  
Illustrated by Stephen Reid and D. Andrews.
- Timlow (Elizabeth W.), *The April-Fool Twins*, 2/6.  
Contains 5 illustrations by H. R. Richards.
- Twelvemore (R. C.), *Seven Little Women*, 3/6 net.  
Little ones of three and upwards will delight in these brightly coloured variants of the nigger-boys rhyme.
- Westell (W. Percival), *The Animals and their Story*, 5/ net.  
Contains 100 photographs and 8 coloured plates by W. S. Berridge.
- Williams (Clara Andrews), *The Ark that Glue Built: The Railway that Glue Built*, 3/6 net each.  
Two of the Glue Series, illustrated by George Alfred Williams. These books provide backgrounds for pasting-in the details relating to each subject, all of which (animals and people in the one case; locomotives, signal stations, &c., in the other) are furnished on thin-paper leaves with descriptive letterpress, and provide good occupation for a wet afternoon in the nursery both for boys and girls.
- Woolf (Bella Sidney), *The Twins in Ceylon*, 1/6 net.  
Colours, tortoises, and elephants play an effective part in this description of happy days spent by four little people in Ceylon. The illustrations by A. E. Jackson help to reproduce the local colour.

## Fiction.

- Andrew (Stephen), *The Serpent and the Cross*, 6/.  
An attempt by an Indian fanatic to found a new religion that should destroy Christianity in England provides the author with an opportunity to state his opinions on the social and economic condition of England to-day.

- Austen (Jane), *Emma*; *Persuasion*, 5/ net each.  
New editions, each with 24 coloured illustrations by C. E. Brock.
- Bearne (David), *Roddy the Dreamer*, 5/ net.  
The story of a boy's career up to manhood, the choice of a profession, and marriage.
- Bennett (A.), *The Glimpse*, 6/.  
An adventure of the soul.
- Bramah (E.), *The Secret of the League*, 7d. net.  
The story of a social war.
- Fitzgerald (Ella), *The White Queen of Khem*, 6/.  
An account of a mysterious queen who reigned over Egypt.
- Franklin (Miles), *Some Everyday Folk and Dawn*, 6/.  
A New South Wales story with a love interest.
- Gillman (Gurner), *Her Suburban Highness*, 6/.  
The princess of a German Duchy runs away from a diplomatic marriage, and settles with a governess-companion in a London suburb, where she is followed, wooed, and won by her royal lover in disguise.
- Hedwig in England, by the author of 'Marcia in Germany,' 3/ net.  
Relates the English experiences of a German girl.
- Herbertson (Agnes G.), *The Summit*, 6/.  
The study of a man who, though possessing an artistic nature, entirely lacks the gift of expressing it.
- Kipling (Rudyard), *Actions and Reactions*, 6/.  
A collection of eight stories, each followed by a poem suggested by the story.
- Leighton (Marie G.), *Deep Waters*, 6/.  
Relates the discovery by a wife that her husband is a forger, and the consequences.
- Little Sister Snow, by the Author of 'The Lady of the Decoration,' 5/.
- Maartens (Maarten), *The Price of Lis Doris*, 6/.  
The hero of this novel is a Dutch peasant lad who after many difficulties becomes a great painter.
- McCarthy (Justin Huntly), *The Proud Prince*, 6d. net.  
The story of the drama now being played at the Lyceum.
- Mather (Zachary), *Tales from the Welsh Hills*.  
Includes the three stories for which the author was awarded the first prize by Sir Lewis Morris at the Royal National Eisteddfod of Wales, 1902.
- Merriman (Henry Seton), *Roden's Corner*, 2/ net.  
New Edition. For review see *Athen.*, Oct. 1, 1898, p. 442.
- Moore (Edith M.), *The Wrong Side of Destiny*, 6/.  
A tragedy not devoid of humorous touches, with a frontispiece by Balliol Salmon.
- Roe (N.), *Sam*, 6d.  
The somewhat disjointed recollections of a little boy whose hero was Sam the gardener.
- Scott (Sir Walter), *The Abbot*.
- Seth-Smith (E. K.), *A Son of Odin*, 3/6.  
A tale of East Anglia.
- Tolstoy (L.), *A Murderer's Remorse*, 1/ net.  
New edition of the story originally entitled 'Forty Years.'
- Wallace (Helen), *Blind Hopes*, 6/.  
A presentation of a strong ambition and a purpose keenly pursued, and finally won by sacrifice. Has a frontispiece by H. L. Bacon.
- Warden (Florence), *The Empress of the Andes*, 2/ net.  
A tale of London and Paris.
- Winter (John Strange), *The Ivory Box*.  
Has to do with the abduction of a girl.
- Wright (Harold Bell), *The Shepherd of the Hills*, 6/.  
The setting of the tale is the Far West.
- Wyndham (Horace), *Chetwynd's Career*, 6/.  
A personal narration of a career in youth and manhood.

## General Literature.

- Aldia's (Cecil) *Little Books of Life and Sport: Bachelors, and A Bachelor's Confessions*, by Washington Irving; *Wives, by Irving, and The Henpecked Man, by Steele; The Perverse Widow, by Steele, and The Widow, by Irving; Jorrocks on 'Unting, by Surtees, 1/ net each.*  
Beyond this Ignorant Present, by S. L. T. D., 3/6.  
A discussion of various religious topics in the form of familiar letters between friends.
- Canby (H. Seidel), *The Short Story in English*, 6/ net.  
A study of the development of the short story from the Middle Ages to the present day, with criticisms of the masters of the craft, both American and English, including R. L. Stevenson and Rudyard Kipling.
- Downes (R. P.), *Thoughts on Living Subjects*, 3/6.  
A series of essays on Genius, the Beautiful, the Sublime, 'Life's Fiftful Fever,' Critics and Criticism, &c.
- Doyle (A. Conan), *The Crime of the Congo*, 6d.  
An exposure of the Congo horrors which aims at presenting the essential facts.
- Journal of the Leinster Regiment*, October, 1/.  
Edited by Capt. R. F. Legge.
- Ross (R.), *Manages and Phases*, 5/ net.  
Collected papers on art and literature, including some exercises in parody.
- Turnbull's *Shipping Register*, 1909, 21/ net.
- Women's Industrial News*, October, 6d. quarterly.

## Pamphlets.

- Corbett (Rev. F. St. John), *Church Finance Reform: its Need and Possibilities*, 3d.  
Written for circulation at the Church Congress of this week.
- Irish Book-Lover*, No. III.
- Parker (G. F.), *The Student's Obligations*.  
An address delivered at the State University of Iowa, Iowa City, on Sept. 22.
- Sanghani (K. S.), *Principles of a Really Useful Method of Aerial Navigation, with a Brief Description of a Contrivance based on Them*.  
The author, who resides at Matunga, Bombay, appeals for funds to carry out experiments.

## FOREIGN.

## Fine Art and Archaeology.

- Fimmen (D.), *Zeit und Dauer der kretisch-mykenischen Kultur*, 3m.

## History and Biography.

- Aymès (N.), *Trente Années du Grand Siècle: La France de Louis XIII.*, 3fr. 50.  
Guichen (Vicomte de), *Le Duc d'Angoulême*, 5fr.  
Halévy (D.), *La Vie de Frédéric Nietzsche*, 3fr. 50.

## Philology.

- Mariassy (F. W.), *Aperçus de Philologie française*.  
The book is not addressed to scholars, but aims at popularizing a knowledge of the French language.

## Sociology.

- Novicow (J.), *La Critique du Darwinisme social*, 7fr. 50.

## Science.

- Binet (A.), *Les Idées modernes sur les Enfants*, 3fr. 50.

## Fiction.

- Sarrazin (G.), *L'Inspirée*, 3fr. 50.

\*. All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

## Literary Gossip.

MESSRS. LONGMAN have nearly ready 'Anna van Schurman: Artist, Scholar, Saint,' by Miss Una Birch. This book is the life of a remarkable Dutchwoman of the seventeenth century who was a feminist and helped to found the Labadist sect.

MR. H. B. WHEATLEY has attempted in his new book, entitled 'Hogarth's London,' to gather much scattered information respecting the manners of the eighteenth century as painted by Hogarth, particularly in London. Hogarth was a thorough Londoner as well as a striking representative of the Englishman of his time, and hitherto, although much has been written about him, the special study of the wealth of detail he offers has not been definitely undertaken.

'A COTSWOLD FAMILY: HICKS AND HICKS BEACH,' which Mr. Heinemann will publish next week, is compiled from a large number of family papers and public records by Mrs. William Hicks Beach. The volume is fully illustrated from portraits and other sources, and includes hitherto unpublished letters of Sydney Smith, who was at one time tutor to the family.

MESSRS. MACMILLAN are about to publish a seventh edition of Dr. T. J. Lawrence's 'Handbook of Public International Law.' The text has been largely rewritten; some of the chapters are entirely new; and the whole book has been revised in order that it may embody the results of the Hague Conference of 1907 and the Naval Conference of 1908-9. Dr. Lawrence has also been engaged for some time on a complete revision of his larger work on 'The Principles of International Law.'

A NEW volume of verse by Mr. Ezra Pound will be published almost immediately by Mr. Elkin Mathews. The title will be 'Exultations.'

SHAKESPEARIAN students have cause to be grateful to Dr. C. W. Wallace for his laborious researches amongst our public archives. At the same time it may be hoped that Dr. Wallace will reconsider his assertion that the language of the legal records is "merely Latanzed English" which can be "put back into the old legal



phraseology of the mother-tongue, keeping thereby both the sense and the flavour of antiquity." That will seem a rather startling proposition to those who remember Maitland's graphic exposition of this linguistic problem, and it will be scarcely less startling to students of the "divine bard" to learn that Dr. Wallace's "Latinized English" was his "mother-tongue." Even the supporters of the Baconian theory would scarcely go as far as this. We are the less disposed to accept Dr. Wallace's dictum on this point inasmuch as his method of extending Latin records appears to be wanting in technical knowledge.

We remark, further, that Dr. Wallace is sadly wanting in the modesty which should distinguish the scholar; and that his references to previous writers are unworthy of an expert in Shakespeare.

'THE DUBLIN BOOK OF IRISH VERSE,' edited by Mr. John Cooke, is to be published this month by Messrs. Hodges, Figgis & Co. in Ireland, jointly with Mr. Henry Frowde, who will look after the interests of the book outside that country. The volume aims at being a thoroughly representative anthology.

MR. HERBERT RICHARDS'S new volume of classical studies will be published immediately by Mr. Grant Richards under the title of 'Aristophanes and Others.'

MESSRS. CASSELL are publishing next week a further ten volumes in 'The People's Library,' including 'Of the Imitation of Christ,' 'Hereward the Wake,' 'Scenes from Clerical Life,' and Pope's 'Iliad.'

THEY are also publishing 'A Sword in Ambush,' a novel by Miss Lillias Davidson. The scene is laid chiefly in Biarritz.

THE fifth volume of Dr. Copinger's 'History of the Manors of Suffolk' will shortly be issued to subscribers. This volume treats of the manors of the Hundreds of Lothingland, Plomesgate, and Risbridge. Lothingland was one of the Hundreds included in Suckling's 'History of Suffolk,' but of the other two no history has yet appeared.

WHEN Father Tyrrell came under the displeasure of the Church of Rome his disciple Mr. C. Delisle Burns, a Professor of Philosophy of Old Hall, Ware, was deprived of his chair for unorthodox teaching. Mr. Burns has since written a work entitled 'The Development of Modern Philosophy,' which will be published this autumn by Messrs. Sampson Low.

THE new edition of 'The Making of Ireland,' by Mrs. J. R. Green, now in the press, contains a considerable amount of fresh matter in support of certain claims put forward by the author which have not been wholly accepted. The work, which Messrs. Macmillan hope to

have ready soon, has also undergone thorough revision.

AMONG new American books to be issued shortly by the same firm are 'Theism and the Christian Faith,' by Prof. Everett of Harvard University; 'Recent Christian Progress,' studies in Christian thought during the last 75 years, by professors of Hartford Theological Seminary; and 'A Textbook of Psychology,' by Prof. E. B. Titchener.

MESSRS. SONNENSCHEIN have in the press 'The Human Race: its Past, Present, and Probable Future,' an historical essay by Mr. James Samuelson. It deals with the material, moral, intellectual, and religious progress of the race, and is supplemented by a concise bibliography.

THE DE LA MORE PRESS include in their announcements 'As You Like It' in velvet leather, the first volume of the "Smaller Classics Shakespeare"; 'The so-called Gutenberg Documents,' a critical examination by Dr. Hessels, reprinted with additions from *The Library*; and Vol. IV. of 'The Percy Folio of Old English Ballads and Romances,' edited by Prof. Gollancz, completing the series.

MESSRS. PUTNAM will publish next week 'What have the Greeks done for Modern Civilization?' by Prof. Mahaffy. His survey includes not only literature and art, but also science, mathematics, medicine, politics, and sociology.

IN *The Scottish Historical Review* for October the elusive battle of Brunanburh is assailed in a proposition of definite topographical identification as striking for Old English history as for Old Norse literature. Prof. Dowden writes with much learning on the appointment of mediæval Scottish bishops. The career of the twelfth-century bishop pretender and warlike rebel Wilmund is investigated by Mr. Alan O. Anderson. A section of Sir Herbert Maxwell's translation of the Lanercost chronicle, and a note on an Edinburgh riot in 1792 by Mr. H. W. Meikle, are among other contents.

CANON MASON'S address to the Senate at Cambridge on Friday week last, on resigning the office of Vice-Chancellor, included the following remarks:—

"The University Association were asking, among other things, for the means to endow a Professorship of German. Through Sir Frank Lascelles, the Chairman of the Committee of the Association formed for that purpose, the splendid sum of 20,000*l.* has been offered to the University by Baron Bruno Schröder, in the name of the firm of J. Henry Schröder & Co., and I hope that in a few weeks the acceptance will have been completed, and that we shall have taken a step of great importance for the enrichment of our literary side—of importance, I may add, for other reasons also."

WE are glad to read of the election to the Mastership of St. Catharine's College, Cambridge, of the Rev. C. H. W. Johns,

the distinguished Assyriologist. This is an enterprising move on the part of a small college, and the election should be received with favour by all who are interested in learning.

THE TRUSTEES OF THE DUBLIN HERALDIC MUSEUM have recently received from the Earl and Countess of Aberdeen a valuable collection of Irish periodicals issued between 1794 and 1833. The series is carefully indexed.

MESSRS. WILLIAMS & NORGATE announce that Sir Home Gordon has joined their firm, and that in future they intend to widen the scope of their publications, though fiction will not be included.

ALTHOUGH the name and business of the firm of Messrs. Sotheby, Wilkinson & Hodge will remain the same as they have been for nearly half a century, the new season will witness an alteration in its members. Mr. Thomas Hodge, the sole proprietor of the firm since the death of his father, has taken into partnership two Oxford men, Mr. G. D. Hobson and Mr. F. W. Warre, a son of the late head master of Eton.

THE AMERICAN AMBASSADOR on Wednesday opened the old house at Stratford which has been secured for Harvard University, in memory of its founder's mother, who was married thence in 1605. Miss Corelli gave an account of the house, which is to be a rendezvous for Americans. It was purchased and restored at her suggestion by Mr. Edward Morris of Chicago.

WE thank our subscribers for a host of replies to our suggestion of last week that one of them might like to send on his copy of *The Athenæum* to a paralyzed correspondent.

SIR GILBERT PARKER, President this year of the Edinburgh Sir Walter Scott Club, is to propose the toast of the evening at the annual dinner on the 29th inst. The toast of Literature will be proposed by the Rev. Lachlan Maclean Watt, and replied to by Mr. Pett Ridge.

THE price of the London Library Subject-Index, which will be published about the end of November, has now been raised to a guinea and a half. The subscription list closed on the 1st inst., 1,722 copies having been subscribed and paid for.

RECENT Parliamentary Papers of interest are: Reports from University Colleges (2*s.*); Secondary Education, Scotland, Dr. Struthers's Report (5*d.*); Evidence taken by the Committee on the Organization of Oriental Studies in London (2*s.* 8*d.*); and Memorandum of Arrangements between the Board of Agriculture and Fisheries and the Board of Education in regard to Agricultural Education in England and Wales (1*d.*).

## SCIENCE

## OUR LIBRARY TABLE.

*Semmelweis.* By Sir W. J. Sinclair. (Manchester, University Press.)—The name of Semmelweis connotes but little to the ordinary reader. It is fitting, therefore, that Sir William Sinclair, the Professor of Obstetrics and Gynaecology in the University of Manchester, should publish this account of the life and doctrine of one who alone in South Europe ascertained some of the causes of puerperal fever, and pointed to a way to diminish its ravages. When Semmelweis was an assistant in the lying-in wards of the general hospital at Vienna in 1846, all the women who were in labour more than 24-48 hours died of puerperal fever. The mortality from this cause alone never was less than 6·8 per cent. during the years 1841-6, and was sometimes 50 per cent. Yet so frightful a death-rate occurring amongst the three or four thousand women delivered annually in the Vienna hospital hardly aroused any attention. It was looked upon as the result of an epidemic miasma, for which nothing could be done except to close the hospital occasionally when the number of deaths was unusually great. Semmelweis alone pondered upon it, and the death of his friend Prof. Kolletscha on March 20th, 1847, from a wound which was due to a post-mortem examination, revealed to him, as in a flash, that puerperal fever was attended with similar symptoms, and was in all probability due to the absorption of cadaveric poison. Semmelweis proved this hypothesis to his own satisfaction, and in doing so was able to broaden his standpoint until he could assert that childbed fever was caused by the absorption of putrid matter derived either from the dead or the living. He insisted, therefore, upon personal cleanliness and disinfection of the hands by a solution of bleaching powder, and for two months in 1848 no single death occurred from puerperal fever in the division of the hospital over which he presided. But he had still to learn that the blood-poisoning of lying-in women was not solely the result of personal infection. The conditions of the South European hospitals were incredibly filthy; the nursing was abominable; and the superior authorities, inured to a state of things which seemed inevitable, had become supine.

Semmelweis's work was not found to be capable of rooting out puerperal fever at a stroke; party politics ran high in Hungary, and Semmelweis was a revolutionist, whilst his superiors had been appointed by Court influence. He was, too, devoid of tact, outspoken and fearless of consequences. His doctrine therefore was received with scorn, detraction, and personal abuse, which he answered with full measure, heaped up and overflowing. He was subjected to many humiliations, which even went so far as to falsify his licence to teach in such a manner as to render it useless. Semmelweis wrote a series of open letters which, if they were upon a less tragic subject, would be as amusing as the diatribes of Ambroise Paré to his "petit maistre," for they are conceived in a similar spirit. He died mad, and of blood-poisoning, in 1865; but his works lived after him, and came to fruition as soon as the science of bacteriology was born and the old professors of midwifery were dead. A collected edition of the works of Semmelweis was published in 1905, and an international statue to him was unveiled at Budapest in 1906.

Sir William Sinclair tells the story from a full store of knowledge, some of it derived, apparently, at first hand in the lying-in wards of the hospital at Vienna. The doctrine loses nothing in his hands, for he is a good hater. Like Semmelweis himself, he is no respecter of persons, and he is unable or unwilling to put himself in the place of the constituted authorities when Semmelweis was looked upon as a "Hungarian crank." There are a few slips in the book, as when Dr. Newman is described as coming from Northampton instead of from Stamford; Velpeau is called "Velpean"; "Nunnely" should be Nunneley; and there is an unfortunate statement on p. 343 which shows that Sir William Sinclair has hardly kept himself abreast of the advances in pathology. He is loth to allow the claims of Oliver Wendell Holmes in the etiology of puerperal fever, though he says truly that "if Semmelweis could have written like Holmes, his 'Aetiology' would have conquered Europe in twelve months." In fact, Sir William is the embodiment of the English cricket umpire's definition of his duties which he quotes: "Fairness for ever, with a leaning to your own side." The book is well worth reading; it is a solid contribution to the history of medicine, but it ought to have an Index.

*Nutrition and Evolution.* By Hermann Reinheimer. (John M. Watkins.)—In his Preface the author claims that a combined study of physiological, psychological, and architectural laws has enabled him to supply the elements of an efficient diagnosis of organic development—a diagnosis at once scientifically, ethically, and aesthetically unimpeachable, as well as universal enough to embrace even the principles of constant and definite proportions ruling inorganic unions.

We regret that we cannot agree with him. He has been much influenced by the writings of Dr. Gustave Le Bon, from whom he quotes largely, and indulges in speculations—very fascinating in themselves, but not warranted by facts. This book was not required in order to prove the general proposition that every deviation from the laws of nutrition means a corresponding disharmony. What constitutes a deviation, and the question whether the laws of nutrition are invariable for all organisms, are problems not easy to decide.

The author's criticism of Weismann's theories, "All these are vast and for the greater part unwarranted assumptions," might be equally well applied to much of his own work. He has read widely in modern biological literature, but the mental picture he has formed of biological processes seems to us confused, and he is by no means so successful as he believes in bringing order out of chaos.

*The Manufacture of Paper,* by R. W. Sindall, is published by Messrs. Constable & Co. in their Westminster series of books on different trade subjects for students. The author's well-known ability to deal with his subject is displayed in a concise and thoroughly well-planned book. Mr. Sindall begins with a brief history of paper, then deals with both the raw materials and the machinery used in its manufacture, and naturally gives an important place to the work of chemists in connexion with paper-making. The volume is well illustrated, and should prove distinctly useful to those interested in the manufacture of paper.

## MEETINGS NEXT WEEK.

Mos. Royal Academy, 4.—'Tints, Actions, and Interactions of Pigments,' Prof. A. H. Church.  
THURS. Royal Academy, 4.—'Selected and Restricted Palettes,' Prof. A. H. Church.  
FRI. Institution of Mechanical Engineers, 8.—'Heat Transmission,' Prof. W. E. Dalby.

## Science Gossip.

MR. CROMMELIN, of the Royal Observatory, Greenwich, publishes in No. 4359 of the *Astronomische Nachrichten* a corrected ephemeris of Halley's comet to the end of the present year, reserving its extension until new elements are determined from observations. He considers now that the most probable date of the perihelion passage will be the 20th of April. The comet will continue to approach the earth until about the middle of December, when its distance from us will be 1·36 in terms of that of the sun. Its place is now in the north-eastern part of the constellation Orion, and at the beginning of December the comet will be very near Aldebaran.

Two more small planets were photographically discovered by Herr Kopff at the Königstuhl Observatory, Heidelberg, on the 21st ult.

MADAME CERASKI, continuing her examination of photographic plates taken by M. Blazko at the Moscow Observatory, has detected variability in a star situated in the constellation Pegasus, the range of change being from 9½ magnitude to below the tenth. It will be reckoned in a general list as var. 22, 1909, Pegasi.

MESSRS. WITHERBY & Co. have in preparation an important work on 'The Vertebrate Fauna of Cheshire and Liverpool Bay,' which is to be edited by Mr. T. A. Coward, who collaborates with Mr. Charles Oldham in the sections devoted to the Mammals, Birds, Reptiles, and Batrachians. The Fishes are entrusted to Mr. James Johnstone, of Liverpool University. Mr. J. A. Dockray tells of his long experience of the Dee as a wildfowl resort; and the work is to be illustrated from special photographs by Mr. Thomas Baddeley. Only a limited edition will be issued.

MR. CHARLES H. J. WOODBURY, Secretary of the New England Association of Cotton Manufacturers, has prepared for early publication a bibliography of cotton manufacture. Upwards of 5,000 titles are cited, and the bibliography will extend to over 200 pages. This is apparently the first attempt at a comprehensive bibliography of the subject. The arrangement is alphabetical, according to the names of the authors, and the six divisions will include not only the historical side of the subject, but also engineering, machinery, and periodical literature so far as they relate to cotton.

## FINE ARTS

## TWO ART CATALOGUES.

THE seventy-seventh *Descriptive and Historical Catalogue of the Pictures and other Works of Art in the National Gallery, with Biographical Notices of the Deceased Artists: British School*, is of particular interest to the art-loving public, and also to ourselves. A slip inserted in the Catalogue states that

"Sir Charles Holroyd desires to acknowledge the great assistance he has received from Mr. Maurice W. Brockwell in preparing this edition of the Official Catalogue.

"Mr. Brockwell has, by his accurate and industrious revision of the text, by verifying all the references, and by embodying in the Catalogue the latest researches of the authorities, added very greatly to the completeness of the work."

The Catalogue is, in fact, after many years, produced in a state worthy of the great collection which it briefly explains.



The previous issue was crammed with errors which had remained uncorrected, and entirely inadequate in its omission of modern critical work, not perhaps always agreeable to the older traditions of the Academy. That body, like other academic institutions, is slow to move, and the present reform is, we cannot doubt, largely due to impulse from without. Recently we began a series of articles exposing the inexcusable deficiencies of the Catalogue; our lead was followed by other papers, which duly "discovered" the scandal. It is an open secret that Mr. Brockwell, whose services are now freely acknowledged, was the author of the articles in question.

In innumerable points the Catalogue is now up to date, and we hope it will be duly revised as occasion demands. The biographical notices, in particular, have gained greatly by references to various sources of information, old and new. We have had, for instance, since the present century began, elaborate critical books on Raeburn, Romney, and Constable. The owners of pictures are mentioned in detail; the appearances of works at various exhibitions are recorded, and their measurements both in feet and inches and metres. The Catalogue should substantially reduce the large percentage of error which is due to its previous deficiencies, and will, probably, suggest the revision of other guides in the light of modern criticism.

*Catalogue of the Ivory Carvings of the Christian Era.* By O. M. Dalton. (British Museum.)—The collection of ancient and mediæval ivories in the British Museum is, as a whole, perhaps the finest and most representative in Europe. It must be admitted that the Museum possesses no typical example of the Consular diptychs, nor has it anything of that class to compare with the beautiful Roman diptych of the Symmachi family in the collection at South Kensington. But the specimens of sculpture in ivory from early Christian times down to the Renaissance are of the highest distinction, and some of them unique. Until now they have never been adequately catalogued. Mr. Dalton's work is therefore of great value, because it enables us to follow, with the excellent illustrations in our hands, not only the special subject, but, it may be said, also the history of sculptural art, represented for many centuries almost solely by ivories.

The questions involved in the study of ancient and mediæval ivory carvings are exceedingly complex and bewildering, and the student can find so little enlightenment in the way of positive evidence that he may at times be almost inclined to despair. In no other department of art is he so compelled to take refuge in pure conjecture. The opinions of critics concerning dates and origins differ widely, yet, notwithstanding the fact that the literature on the subject is very large, and has been rapidly increasing of late, in Germany especially, the collector or historian whose knowledge of this literature stops short a quarter of a century ago does not lose very much by not being up to date.

Nearly the whole of the ivories in the British Museum—certainly all the most important—were formerly in the collection of the late William Maskell. His catalogue of the ivories in the museum at Kensington, written in 1870, with its accompanying dissertation, still holds the field, and no positive addition to our knowledge has since been made. What we have now before us is a practical book, much more than a mere catalogue. The author avoids as far as possible the fanciful deductions of the German art-critic. His remarks are never laboured, and always to the point. He is

almost French in his powers of compression and precision of style, while, on the other hand, we are not met by haphazard statements made without verification.

Nothing has given rise to more controversy than the dates and places of manufacture ("schools" of ivory carving have, we think, never existed) of the division classed generally as Carovingian. With regard to these pieces it is impossible to separate from them with certainty many which, in the view of some critics, are of a considerably earlier period, and the dates assigned by commentators differ as much as from the fifth, or even the fourth, to as late as the ninth or tenth century. Although we may bear in mind Swarvinski's conjectures to which Mr. Dalton alludes, and which place the production of a whole group of these in the neighbourhood of Reims, generally from the ninth to the end of the twelfth century, especially during the Ottonian period, the most fertile districts were the German Rhenish provinces.

It would be impossible to avoid mention of the famous Passion plaques, one of which has what is perhaps the earliest representation of the Crucifixion. They have, of course, received much attention from commentators, yet no more precise date can be assigned to them than the wide margin of the fifth, sixth, or seventh century. Without dogmatizing on the matter, Mr. Dalton contents himself with the British Museum ascription to the earliest period. Mr. Maskell, from whose collection they came, was at one time of the same opinion, but in his 'Ancient and Mediæval Ivories' he distinctly changes his view and ascribes them to the seventh century. So also does his son, Mr. Alfred Maskell, in his 'Ivories,' published in 1905. Unfortunately, there is no information available as to whence Mr. Maskell obtained these plaques. Their *stat civil*, if it could be established, would be of considerable value.

The tall standing pyx, or vase with cover (No. 15), is an early piece which has hardly yet received the attention which it deserves. In form, and at least as regards the lotus and *fylfot* decoration, it is unique amongst ivories. Mr. Alfred Maskell, in his *Cantor Lectures* on ivory in 1906, suggested a possible Cingalese or Nestorian Indian origin derived from Syria. However this may be, the central Syrian influence, at least, is, we think, certain, and the date probably as early as the fifth or sixth century.

In his Introduction, but not in the body of his work, Mr. Dalton definitely qualifies the remarkable *tau* known as the Alcester *tau* as Anglo-Saxon. We are unable to accept this origin, and think it far more likely to be Rhineland work, of Cologne, or perhaps of Trèves. There is certainly nothing clinching about the Winchester Benedictinal argument; and if, indeed, this *tau* had formed part of some Continental collection, instead of having been accidentally dug up in England, would any one have dreamt of ascribing it to an English origin?

Every one who has studied the examples of mediæval ivory carving of the thirteenth and fourteenth centuries is aware of certain type-pieces. Take, for example, the favourite subject for a diptych of which one leaf represents the Crucifixion, the other the Virgin with an angel on each side holding a candlestick: which of the many beautiful examples of this type, copied over and over again, is the masterpiece from which the others are derived?

The British Museum is rich in statuettes of the Virgin and Child. If not particularly numerous, they are at any rate remarkable for quality, and in several cases of national interest; for it is extremely probable that more than one may reasonably be considered

of English workmanship. Briefly, we think that Nos. 251, 331, and 337 may lay claim to this distinction, and we are strongly inclined to add even the large and beautiful group numbered 330. Among the Gothic ivories classed as English by Mr. Dalton none is of particular importance, except the Grandisson triptych and the half of a diptych of similar style. Both of these pieces have the characteristic high brows, long heads, and almond eyes, and are—whatever the faults of drawing—extremely beautiful and full of feeling and expression. The idea is growing, we believe, that reasons for ascribing ivories of this period to England need not be limited to the peculiarities just mentioned, and that a number of beautiful examples usually classed as French are really English.

We can only refer briefly to the author's remarks on the charges of non-authenticity which have lately been made concerning some fifteenth-century openwork pieces with hatched backgrounds. Such negative criticisms are easy to make, and often bear an assumption of authority which is not justified. In this case we entirely endorse Mr. Dalton's cogent reasoning in favour of the genuineness of these pieces. We notice, with regret, that there is one matter regarding the collection upon which we are given no information. This is the withdrawal from exhibition of examples of the authenticity of which the authorities of the Museum have had doubts. There may be others, but it will suffice to mention a Carovingian plaque of the tenth century with the inscription "Onus sui episcopatum," and a sixteenth-century plaque of German origin with the "Flagellation" in low relief.

We are in agreement with the author's view that the 'Bellerophon' plaque is of a later date than that long assigned to it. It is but right, however, to observe that both William Maskell and Prof. Westwood held that it is not later than the fourth century, and the first that it is Roman work. Mr. Dalton does good service also in ascribing the oval panel (No. 563) to seventeenth- or eighteenth-century Greek art rather than to Byzantine of the twelfth, as Westwood and others have done.

## CHURCH ANTIQUITIES.

*The Manuscripts of Westminster Abbey.* By J. A. Robinson, D.D., and Montague R. James, Litt.D. (Cambridge, University Press.)—*The History of Westminster Abbey.* By John Flete. Edited by J. A. Robinson, D.D. (Same publishers.)—The Dean of Westminster is to be congratulated on the production of these two small works. The library of the Dean and Chapter now contains but a comparatively small batch of manuscripts, and these have for the most part no connexion with the Abbey itself. This remnant represents, however, three distinct collections, the first of which was destroyed or dispersed at the dissolution of the monastery, whilst the second perished by fire in 1694. In producing this account of the books of the old monastery and the lists of the extant manuscripts, the Dean has had valuable assistance from Dr. James, the Provost of King's College. Probably not more than a single volume of the library possessed by the monks remains in its ancient home. Those still extant which have been identified as formerly pertaining to this monastic collection are fewer than thirty, and are at the present time scattered amongst the libraries of the British Museum, Lambeth, Sion College, Oxford (Bodleian, Balliol, and St. John's), Cambridge (University Library, Corpus Christi, and Trinity),

the Chetham Library, Manchester, and Trinity College, Dublin. The manuscripts of the refounded library were chiefly given by Dean John Williams in 1623. Their life as a collection was lamentably short, for all except one perished in a fire in 1694. These volumes numbered in all about two hundred and thirty.

Three independent catalogues are here collated. The manuscripts now preserved in the Chapter Library are thirty-four in number. A full description of each is supplied. One of the most interesting is a profusely illustrated Bestiary, in a thirteenth-century hand, which was formerly the property of the Franciscan Friars of York. There are also among the muniments four Chartularies of the Abbey, as well as the splendid Islip Roll, recently returned to the Abbey by the Society of Antiquaries. It received full treatment at the hands of Mr. St. John Hope in the number of *Vetusta Monumenta* which was issued in 1906.

From an historical point of view the most valuable of the present manuscripts of the Dean and Chapter is the 'History of Westminster Abbey' written by John Flete in the middle of the fifteenth century. Flete, who was the only mediæval writer to attempt a history of the Abbey, was a monk of the house from 1420 to 1465. Three centuries after Flete, Widmore compiled a history of much accuracy which was chiefly based upon the labours of Flete. A trustworthy text of the old monk's history has now for the first time been put forth by Dean Robinson. He makes no profession of annotating the text, but he supplies some useful introductory remarks on the growth of the legend of the consecration of the church by St. Peter (in the spirit); the authenticity of certain of the royal charters and papal bulls; the relics and indulgences; the effigies of the Norman abbots; and the ancient tapestries of the choir. An attempt has also been made to correct Flete's obvious inaccuracies in the chronology of the abbots; but the Dean wishes it to be known that he offers this "only provisionally and with a sense of misgiving." It is satisfactory to have the actual phraseology used by Flete in his brief account of more than one event concerning which there has been controversy. For instance, writing but a century after the occurrence, he states definitely that Abbot Simon Birchston together with twenty-six of his monks perished in the Black Death of 1349.

*Black Tournai Fonts in England.* By Cecil H. Eden. Illustrated. (Elliot Stock.)—Mr. Eden has accomplished a good work in bringing together into one book an account of a group of seven remarkable fonts which came to England in the second half of the twelfth century from Tournai in Belgium. The material of these fonts, a dark, almost black marble, used to form the subject of much discussion. Some argued that it was a peculiarly dark form of Purbeck marble; others that it was basalt from the Northumberland coast—a substance never used by mediæval builders, and not suitable, we believe, for any elaborate carving; whilst Prof. Rupert Jones contended that it was merely slate! The best known of these fonts is that in Winchester Cathedral, and it was left to Dean Kitchin to make the discovery (announced to archaeologists in 1893, and now universally accepted) that such examples are made of a blue-black marble which occurs in quarries on the banks of the Scheldt, near Tournai. It seems highly probable that they were carved by local sculptors, and shipped to England in their finished state, for various instances

of fonts in France and Belgium show a like material and style of carving. There was a remarkable school of sculpture at Tournai in the twelfth century, and Romilly Allen was able to point to eight foreign examples of fonts of that date. In his recent book on 'Fonts and Font-Covers' Mr. Bond has increased the list to thirty-two.

Four of these notable fonts occur in Hampshire, being found not only at Winchester, but also in the churches of St. Michael, Southampton, East Meon, and St. Mary Bourne; two are in Lincolnshire, in the Minster, and in the village church of Thornton Curtis; and the seventh example is in the church of St. Peter, Ipswich. All of these places are fairly accessible by water-carriage. Each font consists of a large square block of marble hollowed in the centre into a circular basin. The carving on the four faces is still, for the most part, clear and sharp. Originally the fonts stood on a central column and four detached corner shafts fixed in a moulded base. Of the original shafts only five remain, and two of these are incomplete. The Southampton example has new corner pillars, and at East Meon the base and pillars are of a different colour and stone. At Ipswich a fifteenth-century base has been substituted; and at St. Mary Bourne there is now only a plain central shaft. The average size of the block of the actual font is 3 ft. 6 in. square, with an outer depth of 1 ft. 6 in., and a basin 2 ft. 6 in. in diameter. Each font has various striking symbolic designs carved on it, and in two cases (at Winchester and East Meon) human figures occur. On the Winchester one there are a considerable variety of figures, depicting incidents in the legendary life of St. Nicholas; whilst the East Meon font pictures the creation of Adam and Eve and their expulsion from Eden.

These fonts are striking examples of the art of the second half of the twelfth century, and Mr. Eden has supplied an admirable series of photographic plates from his own camera. It is, however, to be regretted that no drawing is provided of the beautiful design carved on the top of the font at St. Mary Bourne.

*Devon Church Antiquities.* By John Stabb. Vol. I. Illustrated. (Simpkin, Marshall & Co.)—On the 6th of February last we gave a favourable notice of the author's 'Some old Devon Churches,' which contained a fine series of photographic plates, chiefly illustrative of rood-screens. Encouraged by the success of that book, Mr. Stabb has now produced a companion volume wherein a rich variety of subjects have been illustrated and briefly described. Screens again supply a number of plates, such as the paintings of the panels of the screen at Ashton, the roodloft fronts of Atherington and Staverton, the tympanum of the screen of Parracombe, the rood-screen of Stoke-in-Teignhead, and the panel paintings of the screens of Plymtree, Ugborough, and Wolborough. We are glad to see a plate of the handsome Jacobean screen erected in 1624 in the church of Washfield, the details of which are very rich and show some trace of Gothic sentiment. The well-carved arms of James I., with the lion and unicorn supporters, have been happily replaced over the central doorway of the screen; for many years they had been removed and kept in the town. This screen, which supports royal arms, and not even the simplest form of a cross, is wrongly described by Mr. Stabb as a "rood-screen." Throughout this interesting volume, however, the excellent photographic plates are superior to the letterpress. The latter is in a few cases

erroneous, but not sufficiently so to be of any material disadvantage to the work as a whole.

Devonshire is exceptionally rich in fonts, and a considerable number are here illustrated and described. There are nearly 100 examples of Norman fonts throughout the county. Some fifteen of these have circular bowls, with a rich band of carving, mounted on shafts. Mr. Stabb pictures those of Blackawton, Buckland-in-the-Moor, Combe-in-Teignhead, Cornworthy, South Brent, South Milton, and Ugborough, and the rare example of St. Marychurch near Torquay, which is well worthy of the four plates by which it is illustrated. We are, however, at issue with Mr. Stabb when he pronounces it emphatically of Saxon date; to our mind it is early Norman.

Pulpits, bench-ends, remarkable monuments, tympanum carvings, font canopies, and altar-rails all find their place in this comprehensive work. There is also a good illustration of the so-called 'Stone Altar' of the fine church at Hartland; and it is satisfactory to find that Mr. Stabb corrects the common statement that this is a survival of an original stone altar.

#### THE ROYAL SOCIETY OF BRITISH ARTISTS.

THE interest of the autumn exhibition of this Society centres on one picture. Mr. Joseph Simpson's *Rozinka* (55) recalls somewhat a similar picture of his which we noticed in the last exhibition, but is even more defiantly clever and attractive. It appears to owe much to the hearty co-operation of a sitter with a genius for conscious pose and deadly sidelong glance, but such pretty devilments seem so spontaneous an expression of character that the picture is not theatrical for all its heavy burden of intentional allurements. Among the canvases which surround it in these galleries, it appears fairly dancing with life. Its simpler colour counts for something in the greater vividness of first impression which makes it more irresistible than its certainly no less distinguished predecessor. By a scheme of reds and blacks which are trenchantly divided at their points of greatest contrast, and which approach in a series of quick balancing movements, to blend mysteriously in the flesh tones of dull rose and grey, the artist enforces the predominance of the head by insisting that chromatically also it shall be the dramatic crux of his composition; and this not by intrinsic contrast of colour, but because it is here only that the two leading colour-elements interlock. So might two wrestlers maintain aloofness for a while by sparring this way and that, yet not by this violent action rivet our attention so much as when in momentary immobility they grapple. This device, which appears to us an informing structural element in much of Titian's painting, has not often been utilized to its full effect in the slighter, more slippery art of momentary impressionism. It certainly seems a powerful weapon for assuring singleness of impression, and we congratulate Mr. Simpson, while submitting that he has gone about as far in the direction of sensationalism as serious art can without dropping into grimace or caricature.

The other pictures worthy of praise in this collection are works of modest aim and dimension. The President, Mr. Alfred East, is better represented by a water-colour, *In Normandy* (181), than by his large coast scene (67), wherein an impressive subject is cheapened by arbitrary and strident

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contrasts of form. Mr. Schofield's *Steam Trawlers, Boulogne Harbour* (71), and the works of Mr. Strepton (63 and 128), are even better in colour, but insignificant in their use of form. The latter painter's still-life, *Primroses* (59), on the other hand, is good, as also, within modest limits, are the *Long Grass* (97), by Mr. W. S. Jay; the portrait by Mr. J. Adamson (17); Mr. Brougier's sketch, *The Seas at Folkestone* (4); and the water-colours of Mr. R. G. Eves (289), Mr. W. T. M. Hawksworth (250), and Mr. Fox-Pitt (263 and 311).

#### MR. A. FULLER-MAITLAND'S PAINTINGS.

THE exhibits of Mr. Alexander Fuller-Maitland at the Ryder Gallery show an astonishing manual skill in handling that not very obedient instrument, the palette knife, but do not exhibit much intellectual appreciation of its proper sphere in painting. Mr. Maitland is given to attempting feats of realism in miniature which break down deplorably when the unstable equilibrium has been maintained for a while. The *Stranded Collier* (35) and *Among the Western Isles* (42) are among the best.

#### THE NATIONAL LOAN COLLECTION.

To write at a few hours' notice of the stately collection in aid of the National Gallery funds which fills the Grafton Gallery is a somewhat arduous undertaking. It is a little like making a compendious review of European painting, for there are few of the main streams of that art which do not find here adequate representatives, while many are afforded representatives so fine that their appearance in public is something of an event. You walk through the galleries with masterpieces to right and left, to find in the long and narrow end gallery, with which this suite of rooms oddly terminates, a superb series of drawings which are by no means the least important part of the show.

This quaint architectural feature, which has given to many exhibitions housed here in the past the look of "tailing out" to insignificance, takes on for the nonce a certain suitability. You seem to view the art of painting as it were in perspective, and here, as it nears the vanishing point, see its essentials only. We talk much of colour-quality—of beauty of colour; but in the art here displayed the thing which seems always to have been judged of paramount importance is this—that colour shall not obscure the plastic design of a picture. This may sound an easy problem, but many of the finest painters appear to have asked little more of their pigments, and seem not to have disdained simple expedients for its solution. With time and further developments these expedients grew more and more subtle, till in the multitudinous possibilities of colour-variation their prime end has been forgotten—not perhaps in practice, because of the instinctive common sense of every vigorous natural painter, but forgotten as the necessary foundation of every theory of colouring worthy of being laid before a young artist.

With a sense of form in any case not too strong, Sir Joshua's appetite for overlaying his picture with a splendour of colour not germane to his design was one of the principal causes which make his more ambitious works look pretentious, and frequently ruin his imaginative subjects. Comparison of the portrait groups

Nos. 7, 8, and 15, with even so modest a work as the portrait of *The Painter and His Wife* (2) by Francisco Ribalta, on the stairs, shows the superior dignity of what is virtually a monochrome probably not very different from those on which the English painter frequently founded his pictures. Such a portrait as Sir Joshua's well-known *Laurence Sterne* (57) is, in spite of its bad condition, an instance of how much finer is his work when very little has been added to the well-considered proportions of the monochrome.

If an artless person daubed over a fine bas-relief with different colours, he would spoil it. The first and most obvious direction which might prevent him from doing so entirely would be the advice to paint the figures one colour and the ground another, and even so advanced a painter as Rubens bases some of his most charming conceptions on a like recipe. His sketch, *Achilles and Chiron* (19) is founded on a colour-scheme of the simplest—a warm tinge for the figures, and a cool background. Each of these masses is broken up with the slightest differences of local colour, and these of no special significance, the art lying in the exquisite balancing, for the purposes of the design, of these two acts—one tending to confound figures and background, and the other to separate them. A like delicate equilibrium is usually found in Gainborough, whose choice of as delicate local colour and more flickering handling of it makes the slightest general tinge suffice to enhance the force of the silhouette. His portrait of *Lady le Despencer* (9) is a beautiful example of such a colour-scheme, the intellectual basis of which is of the simplest, but which is so nicely adapted to enhancing the beauty of the design as to take on a look of subtlety. Another instance of the same practice in more sumptuous, because more massive design, is the *Portrait of a Spanish Lady* (28), catalogued more than hesitatingly as a Zurbaran. Certainly it has not the delight in a clear forcible sheet of paint which makes Zurbaran on occasion so great a virtuoso, and the painter who achieved so splendid a result has yet to be named.

Future generations will probably wonder at the importance connoisseurs attach to-day to this question of whether a picture can be anchored securely to this or that of the great artistic personalities of history. The *Female Figure* (62), by Andrea Salaino, in the style of Leonardo, his master, is a work of the highest beauty, and here again it is well to realize how excessively few are the colour-variations. Virtually there is a monochrome of flesh, a monochrome of green for the leaves, and a dark background. The three hues are chosen so that each element has exactly the right importance, but it is absorption in the plastic design that carries the artist through to a result much more dignified than is achieved by the great Rubens in his *Queen Tomyris with the Head of Cyrus* (30), wherein, to resist the disintegrating tendency of a multitude of bright colours, he is obliged to underline the carpentry of his group by yet more obvious and swaggering contrast of action. Still, with the light background which at present surrounds it, this picture looks much finer than on its last public appearance at the Guildhall, and the cleverness of its handling of multitudinous local colour skilfully distributed makes it a fair subject of comparison with the *Achilles and Chiron* already mentioned, or the *Achilles Dipped in the Styx* (18) just below it, wherein local colour is little more than a formal undulation between warm and cold, and that already

subdued by the general contrast between figures and background. Its function in these smaller pictures is thus merely to stress this shape or subdue that—to differentiate the main streams of form.

The large Tiepolo, *The Finding of Moses* (97), is an example of a device for using colour of greater variety, yet maintaining unity of form, which tradition assigns to Rubens. We are told that he advised the use of the primaries always in a certain order in the scale from light to dark, keeping the strong yellow next to the highest light, the red in the middle register, the blue near the black; and obviously one of the main purposes was, by placing each in its region of greatest possible brilliance, to distribute the interest down the scale—to use gaudy colours, yet not stop by an unduly exciting passage the movement of the modelling. It is a sound, sensible device, and the pale-blue cloak in Tiepolo's picture, which is the main exception to such a rule, appears already, by its undue contrasting power with the adjoining yellow, to underline its essential wisdom. Used with skill, it may reduce the strongest colour to a kind of monochrome—a chain of strong contrasts so nearly balancing that a delicate general tendency becomes visible through them, just as the obvious ebb and flow of successive waves do not avail to conceal the slow rise or fall of the tide. It is a conception of colour structure trenchantly divided from the cameo ideal we have previously described, but had the same aim of modifying and perfecting the proportions of the plastic design without disturbing its essential unity. The typical Dutch ideal was perhaps the use of a central grey tone to which objects approximate as they recede; but the Dutch were realists rather than designers, so that its possibilities for the same purpose were not tested except occasionally and exquisitely by Vermeer. His *Soldier and Laughing Girl* (50) does not, perhaps, show him at his best. His wonderful gift of squeezing a bead of liquid paint on to just the right spot of the canvas is here a little mannered, and a laughing head seems a little beyond the range of an art so premeditated. With Rembrandt the want of subordination of colour to plastic design—witness the sporadic development of the pink element of the flesh painting in *Saskia at her Toilette* (43)—would be disastrous were it not compensated for by a use of impasto extraordinarily constructive. Even this gift, however, is not seen at its highest point in the Rembrandts here. The *Man with a Hawk* (35) shows, indeed, the technical power of modulating impasto in the highest degree, but the sleeve is a miracle of virtuosity so over-developed and perfected in itself that the light passage in the face looks flat and empty of modelling. However, the National Gallery has on a previous occasion paid an enormous price for a picture of a sleeve, and in its way this sleeve is as good as that—this head more finely characterized than the head which we know as Titian's 'Ariosto.' More brutal, but more perfect in its way, is the defiant use of impasto in Frans Hals's *Burgomaster* (37), which has the peculiar qualities of the painter at something like perfection; and a similar virtuosity with greater seriousness is found in Sir Frederick Cook's early Velasquez (32), which will be a revelation to those who know it only from unsatisfactory reproductions.

This show is so extensive and important that it demands further notice, in particular of the absorbingly interesting drawings; but we must here call attention to the singularly beautiful *Circe* (87) by Dosso

Dossi, which shows painting at perhaps its moment of greatest pictorial charm, and remains one of the principal delights even in an exhibition of masterpieces.

### THE FOUNDER OF THE CATHEDRAL OF PISA.

THE name of Guido da Pavia, Bishop of Pisa (1060?-1076), has been for centuries forgotten and blotted from the pages of history, but unjustly, for as the founder of the wonderful Cathedral of Pisa, not to mention his many other claims to immortality in the memory of Pisans, his name assuredly deserves to be recorded in the history of Italian art.

The small volume dealing with his life and work recently published at Pisa, and containing a great number of hitherto unpublished documents and much information of the highest interest, is therefore sure of a warm welcome. It was an admirable idea on the part of Cardinal Maffi, Archbishop of Pisa, to include this volume, entitled 'Guido da Pavia: Ricerche Storiche,' in his 'Pisana,' a series especially devoted to illustrating the history of the city of Pisa. He entrusted the volume to a distinguished scholar of Northern Italy, Monsignor Rodolfo Maiocchi, Rector of the Collegio Borromeo at Pavia, a writer well known as a palæographer, historian, and archaeologist, and deeply versed, moreover, in all ecclesiastical matters. In such hands the work, it is needless to say, has been carried out in a manner which leaves nothing to be desired. All facts hitherto known have been weighed with the utmost care and impartiality, and the many new documents discovered by the writer have been subjected to the most searching tests.

To sum up, we note that Monsignor Maiocchi proves that Guido was a native of Pavia (a fact on which doubts had hitherto been cast), the capital, at that date, of the kingdom of Italy and a city which in the beginning of the eleventh century offered the greatest facilities for every branch of study. Here, in the early days of his career, Guido fell under the influence of his great contemporary and fellow-citizen Lanfranc, afterwards Archbishop of Canterbury. Guido's conspicuous talents, and possibly also his fidelity to the Imperial cause, of which the Pavians were ever the most ardent supporters in Lombardy, doubtless contributed to his elevation to the See of Pisa. It is worthy of note that very shortly after 1030 we find no fewer than three Lombard bishops ruling Tuscan sees: at Lucca, Anselmo da Baggio the Milanese, who was later raised to the Papacy under the title of Alexander II.; at Florence, Pietro Mezzabarba of Pavia, whose nomination aroused violent opposition, owing to accusations of simony which were brought against him; and at Pisa, Guido of Pavia, whose elevation to the see took place, as Monsignor Maiocchi points out, not in 1063, but before 1061.

The author with great perspicacity touches upon the reason of this preponderance of Lombard bishops in Tuscany. It was undoubtedly due, as he states, to the fact that the German Imperial Court sought to fill these bishoprics with men whose influence would counteract the ever-increasing power of the Marchese Bonifazio. Monsignor Maiocchi studies the question of Guido's Pisan episcopate with minute attention, basing his conclusions upon unpublished documents in the archiepiscopal

archives at Pisa, which are exceptionally rich in parchments of this period.

The writer reproduces in facsimile the important inscriptions on the façade of the Cathedral. As the probable author of these inscriptions he suggests the celebrated Canon Enrico, author of an epic poem dealing with the struggle between the Pisans and Saracens in the Balearic Isles. The first inscription, which is of great length, records the wars between the Pisans and Saracens in the eleventh century and before 1063. The second, also of great length, relates to the expedition of the Pisans against Palermo in 1063, the spoil taken on this occasion forming later the nucleus of the funds for the construction of the Cathedral of Pisa. The third inscription, to which Monsignor Maiocchi gives especial prominence, is very short, but contains the name of Bishop Guido as the founder of the edifice. Then follow other inscriptions recording two names which are intimately bound up with the building of the Cathedral: Buschetto, the first architect, and Rainaldo, who was also an architect, though he appears to have been here particularly employed as treasurer and general administrator of the funds.

The facts here set forth by Monsignor Maiocchi are of special importance, for they prove beyond doubt the part which these two men played in the construction of the Cathedral, concerning which considerable uncertainty has hitherto prevailed. A study of the architectural features of the Pisan cathedral convinced our author of the presence of Lombard elements in the structure, and afforded a further proof of Guido's part in the foundation. He must either have sent the Pisans Buschetto and Rainaldo to study the Lombard basilicas, or he must have summoned to Pisa the "Magistri Comacini," who at that date were unrivalled as cathedral builders throughout Europe.

Thus, after centuries of neglect, Guido da Pavia has at length come to his own again, and henceforth his name will be associated with the Cathedral of Pisa as its author and founder. It is fitting that he should have been reinstated and set in his proper light through the efforts and researches of a compatriot and fellow-citizen.

### FRESCOES IN UMBRIA.

I WISH that I could convey to lovers of art some rough photographs of frescoes just revealed at Collepepe, near Todi in Umbria; but such as they are I send them. My old friend Signor Piceller of Perugia classifies them as belonging to the twelfth or early thirteenth century. They represent martial scenes and soldiers of the period, not the usual sacred forms. They are probably episodes of the war between the Assyrians and Israelites, in the costumes of the time of Frederick I. and before Giotto the painter lived. Judith with the head of Holofernes occupies a fresco apart. The bed of Holofernes is a sumptuous record for artists of cabinet-work and furniture. A foot-soldier playing both fife and drum is leading a troop. Signor Piceller wonders how in such an archaic picture a drum could be in use, and attributes its appearance to the Saracens in the army of the invader of Italy. There are also shown two knights, one tilting in a curious-shaped helmet, and claspng a double-handed sword. This admirable *cimelio* is a revelation of the art and war of the twelfth century in Italy. I hope that it will be carefully guarded from risks of exposure.

WILLIAM MERCER.

### Fine-Art Gossip.

OUR readers may like to know that season tickets for the remarkable exhibition of masterpieces at the Grafton Gallery are being issued at half a guinea.

THE autumn season at the Leicester Galleries, Leicester Square, will open next Saturday with an exhibition of paintings, drawings, and etchings by Mr. William Strang. There will also be shown at these galleries illustrations of Omar Khayyám, by Mr. Edmund Dulac, and of 'The Deserted Village,' by Mr. W. Lee Hankey.

THE distinguished archaeologist Prof. Richard Engelmann, whose death in his sixty-fifth year is announced from Graz, was the author of 'Bilderatlas zu Homer,' 'Pompeji,' and other works.

MR. JAMES ORROCK has presented to the City of Nottingham Art Museum twelve pictures by English masters, including Richard Wilson, Etty, Constable, and Bonington, together with some examples of his own work in water colours. The Museum Committee has also lately acquired examples by Mr. Alfred East and Mr. Alfred Hartley, and Alexander Mann's 'Findhorn Backwater.'

MESSRS. FROST & REED have now open at 8, Clare Street, Bristol, a show of water-colour drawings of the Modern Dutch School by twelve artists.

A CORRESPONDENT writes:

"I venture to point out, in case it should escape notice, that the picture by Giorgione referred to in the first paragraph of the 'Fine-Art Gossip' of last week is not the 'Last Judgment,' but the 'Judgment of Solomon.'"

M. RODIN's much-discussed statue of Victor Hugo was officially inaugurated in the Palais Royal garden on Thursday week, and the ceremony coincided with the fiftieth anniversary of the publication of 'La Légende des Siècles.'

THE discovery is announced in one of the chapels of the St. Gervais Church at Gisors of a number of admirable frescoes of the sixteenth century. It is believed that there are frescoes in some of the other chapels of this church, and diligent search is now being made for them.

AT the recent meeting of the Académie des Beaux Arts the Prix Chaudesaignes (architecture), consisting of two annual grants of 2,000 francs, was awarded to M. Costel, a pupil of M. Louis Bernier. The object of the prize is to assist a young French architect to pursue his studies in Italy for a period of two years.

LOVERS of prints and engravings will have a good chance of securing fine examples, especially of the eighteenth century, at the sale of the Kuhn Collection by Herr C. G. Boerner of Leipsic, which takes place at 44, Nürnbergerstrasse, from November 9th to 13th. The well-illustrated catalogue shows the extent of the items, which include much important artistic work from the fifteenth century onwards.

THE appearance of Mr. Rackham's new work is now an important event in the autumn season. Next week Mr. Heinemann will publish an English edition of Fouqué's 'Undine.' It has been especially adapted from the German by Mr. W. L. Courtney, who has endeavoured to retain the German feeling. Mr. Rackham has made fifteen colour drawings, and has found in the book subjects well fitted to his fantastic humour and invention.



MESSRS. SHERRATT & HUGHES will in the course of a few weeks issue a work by Prof. Copinger entitled 'Heraldry Simplified,' which will deal with every branch of the subject and be illustrated with about 3,000 examples. It is intended to form at once an easy introduction to the science and a complete body of armory, including the arts of blazonry and marshalling. The Glossary contained in the work will be one of the most extensive ever issued.

## EXHIBITIONS.

- SAT. (Oct. 9).—Black Frame Club Annual Exhibition, Messrs. Baillie & Gardiner's Gallery.  
 — Mr. Walter Dougan's Paintings, 'Sunshine and Shadow in France,' and Mr. Julius Olson's Paintings, 'Cornish Seas,' Private View, Fine-Art Society.  
 — Dress Designers' Exhibition, New Dudley Gallery.  
 — Mr. Warwick Goble's Water-Colours, 'Kingsley's North Devon and the Water-Babies,' and Yoshio Markino's Water-Colours, 'The Colour of Rome,' Private View, Fine-Art Society.  
 — Mr. A. O. Lamplough's Water-Colours, 'Egypt,' Modern Gallery.  
 — National Loan Exhibition, Grafton Galleries.

## MUSIC

## THE BIRMINGHAM TRIENNIAL MUSICAL FESTIVAL.

THE programme of this year's Festival at Birmingham, which began last Tuesday, included only two novelties, but among the other works announced were some of interest, and by no means hackneyed: Handel's 'Judas Maccabæus,' Cherubini's Mass in c, Berlioz's 'Faust,' and Dvorák's 'Stabat Mater.' The last named, it is true, was heard at the Norwich Festival of 1908, but before that it had been unduly neglected.

Mendelssohn's 'Elijah' was given, as usual, on the opening day at Birmingham, and Sir Edward Elgar's 'Dream of Gerontius' on the following day, both performances taking place in the morning. Of all the oratorios produced at these festivals, the former is virtually the only one of the pre-Wagner period which still lives, which, indeed, still has drawing power; while the 'Dream,' produced here nine years ago, is making an appeal ever growing stronger. It is a work which evidently has long life before it. Its success is of a totally different character from that the 'Elijah' achieved; it is composed on a far higher plane. We have heard many performances of the 'Dream'; of them all, however, this latest one has proved the most striking. Mr. John Coates interpreted the Gerontius music with wonderful skill and restraint; it was an intensely dramatic reading, yet thoroughly solemn and sincere. Madame Kirkby Lunn as the Angel was very fine. Mr. Frederic Austin as the Priest and the Angel of the Agony sang with artistic feeling; but his voice was not in the best order. The choir sang magnificently. The Demons' chorus has always proved a source of danger: it has been given too tamely, at other times with over-emphasis of certain words, which at once broke the spell. On this occasion the full force of the music was felt. Mr. R. H. Wilson, the chorus-master, has good reason to be proud of his choir. Of Dr. Richter we need only say that he was at his best. We rarely indulge in superlatives, but here we can honestly do so, for it was altogether a remarkable performance.

A few words about the 'Elijah' will suffice. Madame Gleeson-White sang well in the Widow scene, and Mr. Dalton Baker's reading of the Prophet was intelligent, if not specially distinctive. The choir was in good form. One felt, however, that Dr. Richter's heart was not in his work; he conducted in a more or less perfunctory manner.

On Tuesday evening Mr. Rutland Boughton's 'Midnight,' for chorus and orchestra, words from Edward Carpenter's 'Towards Democracy,' was produced under the direction of the composer, who had evidently tried to avoid the commonplace. His music shows thought, though not inspiration. The words do not seem specially to call for music, and that may account to some extent for the writing not being effective. After this work came Sir Edward Elgar's Symphony, of which an admirable performance was secured by Dr. Richter.

On Tuesday morning the choir was heard to marked advantage in Bach's motet for double choir 'The Spirit also helpeth us.' Madame Kirkby Lunn sang Strauss's 'Hymnus,' and Mr. Henschel the *scena* 'In the still vigils of the night' from Sir Hubert Parry's 'King Saul.'

*The Organ and its Position in Musical Art.* By H. Heathcote Statham. (Chapman & Hall.)—In the early part of this book the author gives a technical description of the organ, its pipes, stops, &c.; also of the kind of music suited to it. Bach, he justly remarks, created the true organ style. We read of Bach's three styles, "as distinctly traceable as the three periods in Beethoven's pianoforte sonatas," and this deserves notice, for some musicians talk in general about Bach's fugues, as if they were all equally great. As with the organ, so was it with his clavier fugues; and it is most interesting in both cases to watch the progress from the apprentice to the master stage.

Our author refers to the "futile fashion of transcribing Bach's organ works for the pianoforte." Much of the grandeur of the music is, of course, lost, and at times the transcription is a mere travesty. In London, however, it is really only in this form that the organ fugues are heard in the concert-room. Unfortunately, the brilliant performances by clever pianists appeal to the public more than Bach's genuine clavier fugues—if we may judge from the cold reception given to the latter on the rare occasions on which they are played.

Mr. Statham reviews—and on the whole fairly—organ music from Bach to Reger. His reminiscences of W. T. Best, of whom he was an intimate friend, are interesting.

## Musical Gossip.

MR. YORK BOWEN'S Suite in D minor for violin and piano was included in the programme of the recital given by Herr Kreisler at Queen's Hall last Saturday afternoon. This work consists of four movements, of which the two middle ones, a 'Barcarolle' and 'Humoresque,' are the most engaging. There is good showy writing in the Suite, yet it scarcely represents Mr. Bowen at his best. The violinist gave excellent renderings of a Handel Sonata and Pugnani's Prelude and Fugue. Short pieces of his own, and others by

Debussy, Saint-Saëns, and Wieniawski, were, however, best appreciated by his audience.

FOUR concerts are announced by the Société des Concerts Français at Bechstein Hall, on October 22nd, November 15th, January 25th, and March 8th. The first programme will be devoted to Vincent d'Indy and Albéric Magnard; the second to Reynaldo Hahn, André Caplet, and D. E. Inghelbrecht; the third to Maurice Ravel, Ernest Chausson, Lekeu, P. de Bréville, and D. de Séverac; and the last to Paul Dukas, Emmanuel Chabrier, and Henri Février. We draw special attention to these concerts, for opportunity is given to hear the works of prominent modern French composers interpreted by French artists of high standing.

GLUCK's 'Iphigénie en Aulide,' 'Iphigénie en Tauride,' 'Orphée,' 'Alceste,' and 'Armide,' are to be given this season at the Théâtre de la Monnaie, Brussels.

## PERFORMANCES NEXT WEEK.

- Scx. Concert, 3.30, Royal Albert Hall.  
 — Sunday Society Concert, 3.30, Queen's Hall.  
 — Sunday League Concert, 7, Queen's Hall.  
 Mon. Ev. Promenade Concerts, 5, Queen's Hall.  
 Mos. Madame Naomi Bell and Mr. G. Charlesworth's Vocal Recital, 8.30, Solian Hall.  
 Tues. Mr. Morris Rosenthal's Pianoforte Recital, 3, Queen's Hall.  
 — Mr. Louis Peckham's Violin Recital, 8.10, Solian Hall.  
 — Mr. Robert Radford and Miss Canele's Vocal and Pianoforte Recital, 8.30, Bechstein Hall.  
 Wed. Classical Concert Society, 3, Bechstein Hall.  
 Thurs. Miss Elsa-Bredt's Pianoforte Recital, 3, Bechstein Hall.  
 Sat. Madame Brasillina Bormann's Cello Recital, 3, Steinway Hall.  
 — Ysaye's Orchestral Concert, 5, Queen's Hall.  
 — Busoni's Pianoforte Recital, 3.30, Bechstein Hall.

## DRAMA

## THE WEEK.

COMEDY.—*Smith: a Comedy in Four Acts.* By W. Somerset Maugham.

It is a pleasure to see Mr. Maugham taking his art seriously again. Artificial *jeux d'esprit* such as 'Jack Straw' are all very well in their way. With their bright wit and fancy they make a merry evening's entertainment, and they are nicely calculated to suit the tastes of the many playgoers who desire to get away from reality in the theatre, and take it as an affront if they are reminded there of the more unpleasant or tragic facts of life. But it is no business of the playwright who respects himself to pander perpetually to their wilful blindness, and there are times when, at the risk of rousing these self-deceivers from their Fools' Paradise, he feels bound to speak his mind about the follies and vices of certain sections of the society of his day. Mr. Maugham must have been stirred to some such state of feeling when he wrote 'Smith,' which, its title notwithstanding, is far and away the most thoughtful stage work he has given us since 'A Man of Honour.' Like Sir Arthur Pinero in 'Mid-Channel' and Mr. Sutro in 'Making a Gentleman,' he seems to have been moved to wrath over the spectacle of the modern woman of wealth and fashion, who shirks all the duties of marriage and maternity, and wastes her life in a feverish hunt after pleasure. But with that worldly wisdom which has helped him to a unique success on our stage, he has altered his methods gradually. If theatregoers are to be made to think, he would appear to have decided, they must also be allowed to laugh, they must even be permitted their happy ending. So his new play is half

satire, half fairy-tale. It scarifies two or three examples of the society woman and the sort of human lapdog or tame cat who hangs on to her skirts; but it presents by way of contrast a breezy, outspoken man from the Colonies (by this time quite a conventional type, though here varied by being represented as a former man about town who has roughed it abroad) and a servant-girl, of the farmer's daughter kind, wholesome, modest, sensible, abounding in warm blood and right feeling. The scenes between the young Rhodesian who has come home to seek a wife and the housemaid who wants strength and muscle, and not gentle manners, in a husband, amused Mr. Maugham's first-night audience just because of the fantastic improbability of their humour. But it was curious to note the quiver of half-indignant surprise which ran over the house when it found its Somerset Maugham abandoning now and then his jester's garb, and daring to shock his public with a sense of the actual, as in having news brought of her baby's death to a mother busy over "bridge." The spasm of irritation was obvious to an onlooker.

It is not for thus relating his play with life that we shall think of blaming the author of 'Smith.' There is, however, one objection which may be urged against his treatment of his theme. Surely it is rather questionable taste to show a servant-girl made love to in her mistress's house by her mistress's brother. This courtship has its pretty and its laughable features; but was it quite fair to get either fun or sentiment in this particular way? Then, again, was it necessary to choose a domestic servant so conspicuously to be the foil of the sinners she serves? Mr. Maugham depicts with singular cleverness the heartless sexless wife who is "Smith's" employer; and even more striking is his study of a girl, "bridge"-mad and tarnished in reputation, who entraps the hero into an engagement that he may pay her debts, and adds the final stroke to his disgust with his sister's set. But is there not something cheaply romantic in the contrast drawn between the servant's good heart and the fine ladies' viciousness? Perhaps, however, to ask these questions is to regard the play more solemnly than its author intended. For his is only a half-attempt at satire; even here it has been his aim to afford amusement and provoke laughter, slipping in his indictment of "smart" folk as if it were a pill between layers of sweetmeats. Anyhow, the audience seemed to swallow the combination readily enough, and to welcome the rhetorical vigour with which Mr. Robert Loraine gave the hero's denunciation of fashionable women no less heartily than Miss Marie Löhr's pretty, if rather too refined humour in the character of the housemaid. Miss Kate Cutler and Miss Edyth Latimer did good service in the less agreeable feminine parts, and the ultimate repentance of both, and a love-scene in which the housemaid accepted her gentleman-lover, sent the spectators away cheerful and enthusiastic.

### Dramatic Gossip.

In *The Fortnightly* Madame Maeterlinck has an interesting article on the sumptuous performance of 'Macbeth' at St. Wandrille Abbey. The paper is well translated by Mr. A. T. de Mattos.

AFTER hearing numerous witnesses the Commission on the Censorship of Plays will, it is said, issue a report in favour of the retention of that institution. Authors, critics, and dramatists have taken the chance to make amusing as well as informative remarks, but they do not appear to have laid stress on what seems to us a vital point. Any indecency is much more observable in the play as acted than in the MS. of it. Further, what sufficient guarantee is there against "gagging" of an objectionable character being introduced? A Censor who does not himself see the plays on the stage seems to us to neglect the best means of judging their effect.

THE QUEEN'S THEATRE, DUBLIN, which has been closed for some years, has now been reopened under the management of Mr. F. W. Marriott-Watson. The theatre has been entirely rebuilt and considerably enlarged. It is intended to produce melodrama and modern plays.

MR. EDWARD CARPENTER has written a drama on a Biblical theme, the rescue of the children of Israel out of Egypt. The scene is laid in the wilderness of Sinai, and the drama presents the efforts of Moses to make a nation. 'The Promised Land: a Drama of a People's Deliverance,' is written in blank verse and prose, after the Elizabethan style. It will be published this month by Messrs. Sonnenschein.

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